Kine Weekly

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Parl · George Peppard

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TRADE SHOW NEXT WEDNESDAY

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No. 2,736 Thursday, March 10, 1960 Vol. 514

Everyone loves Lyons Maid

News highlights . . .

Redirect publicity—Richards

A PLEA to renters to streamline and redirect their publicity was made by retiring CEA president J. D. Richards at the association's annual meeting on Tuesday. "Renters should devote more of their time and more of their money to selling their product to the general public and not exhibitors," he declared. "A lot of their publicity is out of date—we get the same stereos, the same routine campaign books, the same campaigns."

The industry was sadly lagging behind as far as high-pressure publicity was concerned, he commented, adding: "We have got to bring our selling up to the level of other industries and competitors for the public. If we do this we will confound those who see us reducing in size."

It was imperative that the industry expand its income "because in the final analysis that is the only cure for our problems." Expanding income would mean expanding production.

Mr. Richards went on: "The people who are content to accept the existing pattern, who are content to follow the general trends, who expect to see our industry reduce to a few block-busters per annum playing in a few outlets in a few major cities are doing it grave disservice.

"We should strive to maintain ourselves as a mass-marketing industry." And, he said, if others would not join the association in doing this, it must try to do it alone.

Mr. Richards referred to FIDO as the most "difficult and contentious" item during his year as president of the association.

"I am not referring to the recent bother with the two producers," he said, "but the continual struggle we have had to maintain the original conception under which FIDO came into being."

Some "pretty vicious in-fighting" had had to be contended with and, he stated, "it may well be that we shall have to seek a new mandate for the association in regard to this organisation if things are carried any further than they are at the present time."

Alfred Davis was elected president of the association and S. K. Lewis vice-president.

Another studio for Ireland

A NEW Irish film studio has been built—directly opposite Ardmore Studios in Bray. It is called Sydney Lodge Studios and the first production is expected to start there in June.

A speculative venture headed by landowner Peter O'Brien, the studio was originally planned as a production centre for documentaries and television films, but has now been equipped to service large feature productions. One sound stage, covering 1,200 square feet, has been completed and a second stage is to be built before the end of the year. Post syncing and dubbing theatres have also been completed.

Gala's Japanese films deal

AN AGREEMENT for the distribution of Japanese films in Britain, the Commonwealth and Europe has been signed between Gala Film Distributors and Shochiku, Japan's leading film production, distribution and exhibiting company. Under the new agreement co-productions are also planned and negotiations are proceeding on the first subject.

The deal—the result of Kenneth Rive's recent visit to Japan—is for five years. In addition to films it also gives Gala an interest in the promotion in the Western Hemisphere of Kabuki, the famous Japanese classical drama company, Bunraku, the puppet theatre, and the spectacular revue company which includes 300 dancers. All are administered by Shochiku.

The agreement is not exclusive to Shochiku product; the works of other Japanese producers will be presented. In the coming year Gala has agreed to take eight from Shochiku and others from Toho. A Japanese season is planned at one of the Gala London theatres and later it is proposed to open a cinema in London exclusively for Japanese product.

Strike will not hold up films in Britain

AMERICAN financed films at present being made in this country will not be affected by the American Screen Actors' Guild Strike.

A spokesman for Equity, which has pledged its support for the American guild, said on Tuesday: "So far as we are concerned they are not 'runaway' productions. We shall, though, do everything in our power to stop any films coming here which would otherwise have been made in Hollywood."

In America, the Screen Actors' Guild—determined to force to the full their demand for payments from post-1948 films sold to TV—flatly rejected a last-minute request to complete productions already under way.

Meanwhile, Universal International and the Screen Actors' Guild have come to an agreement following secret negotiations. The contract calls for the company to pay six per cent. of the total gross receipts from the distribution to TV of cinema films made between August 1, 1948, and January 31, 1960, after deducting 40 per cent. for distribution expenses. The 40 per cent. figure would apply only when the films are distributed under a distribution contract. In the case of outright sale, the deduction would be reduced to 10 per cent.

On films made after January 31, 1960, UI will pay the Guild 7 per cent. after similar deductions. The contract provides for re-opening of negotiations, at Guild request, regarding films produced after January 31 and released

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Catholic heads the Venice festival

EMILIO LONERO, the Roman Catholics' own film censor in Italy—as secretary of the Catholic Film Centre he decides which films are suitable for Catholics—has been appointed director of the Venice festival.

This follows the resignation of Dr. Floris Ammannati who has been made president of Italy's Centro Sperimentale (cinema school).

As a protest against Lonero's appointment, the five members of the selection committee which worked under Ammannati's guidance have resigned. It seems likely that the new director may have difficulty in appointing a new selection committee composed of members who possess the necessary qualifications and high standing.

The sudden change, it is being freely stated, is partly due to the Vatican's dissatisfaction with the immorality of pictures shown at Venice.

Viewpoint

EXPLORING A NEW MARKET

IT WAS not expected that the government would accept any further amendments to the Films Bill in the committee stage in the Lords on Monday, and this proved to be the case. All the amendments were withdrawn.

Lord Shepherd's attempt to bring the television programme contractors within the scope of the Act was strongly opposed by the BFPA and the FBFM.

Both producer associations rejected the idea on the ground that it would be quite wrong to introduce complications in the legislation at this time when the future shape of television was so uncertain. The reasons are obvious.

However, the FBFM has revealed its intention to press for separate quota legislation for television to remedy the parlous position in which Britain finds itself with regard to television film production.

This move is significant in that it is the first major policy matter concerning this field to emerge from either of the producer associations since they opened their doors to television film producers.

The fabulous profits of the programme contractors are regarded as justification for a more realistic support of British production by the programme contractors; and it seems that nothing will be done to break the dominating influence of America unless something is put in the statute book.

Indeed, the profitability of television is sufficiently established to warrant measures that will help to make Britain a major supplier of material for the world television markets.

The experience of the British film industry points to the need for early steps to achieve that objective.

KINEMATOGRAPH WEEKLY

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Editorial: 189 High Holborn, London, W.C.1. Telephone Chancery 3344

Advertising: 96 Long Acre, London, W.C.2. Telephone Temple Bar 2468

Publishing: 6 Catherine Street, London, WC2. Telephone Temple Bar 2468

Telegrams: Kine. Southernwood, Rand, London. Cables: Kineweek, London

Supplements: Ideal Kinema, published monthly; Kine. Studio Review and Kine. Sales and Catering Review, each published six times a year

PUBLISHED BY ODHAMS PRESS LTD.

Long Shots

BUDGET DAY, set for April 4, is earlier than expected in Parliament, and there is a departure from tradition in arranging the Chancellor's statement for the Monday instead of Tuesday.

We hope it will not be a black Monday for the industry. There is considerable optimism in the trade, engendered by sympathy on both sides of the House, that the cinema tax will be abolished at last.

But there is a more cautious view that it might be retained for the few high-priced, highly successful shows and that the substantial relief granted to the cinema trade will be made up by imposing a larger levy upon television.

However, the trade now has less than four weeks in which to press its case for abolition.

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THE CEA general council meeting, following the AGM on Tuesday, faced a long and weighty agenda.

The top item was the report on the statutory production levy which makes three important points, I understand.

It recommends that the levy exemption limit should be raised to further assist smaller exhibitors who complain that they pay the levy but do not get the British films which they help to support.

It also advocates changes in the method of distribution of the fund. A ceiling on payments to the producers of successful films is proposed. Coupled with this is the suggestion that a proportion of the fund income should be reserved as an incentive bonus for division between producers of features of merit that are less successful at the box-office.

This is considered to be a more equitable arrangement and an answer to exhibitor criticism that a producer who finds he has got a box-office hit needs less assistance.

And, for example, it provides for the good picture that is unexpectedly affected by adverse conditions at the box-office—such as week of fog during release.

The final point has a nice twist that should satisfy exhibitors who want levy payments returned to the fund where a film is sold to television—regarded by the producers as impracticable.

The report proposes that the levy should be refunded—NOT by the producer but by the television interest which purchases the film!

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THE CEA committee investigating the changing pattern of distribution also submitted its report.

The crux of this problem is, of course, shortage of product. And I gather that the committee was unable to find the answer.

However, it was suggested that the difficulties might be eased if renters made more prints available, thus speeding the processes of release.

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EXHIBITORS will be interested in Joe Levene's plans to launch "Hercules, the Unchained" in Britain through Warner-Pathe.

President of the American Embassy Pictures Corp., Joe specialises in importing spectacular and exploitation pictures into the U.S and selling them on the grand scale. He has greatly impressed the U.S trade with his un[illegible]dox methods of marketing, employing the s[illegible]tion technique of booking and sales promoti[illegible]

Joe ties-up with a major distributo[illegible] the physical release arrangements and p[illegible] and mounts his own advertising and public[illegible] campaign, handled by his own team of [illegible]ialists in the field.

He used 550 prints for the release of [illegible]s first "Hercules" pictures. For Regal's "J[illegible]S. the Ripper" he employed 600—claimed as a record. Frankly, he admitted that the latter wa[illegible] not as successful as anticipated. Somewhat s[illegible]ly, he added: "Maybe, the campaign was too big for the film." Nevertheless, the film registered a profit.

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JOE was here this week for talks with Lou Lewis, Percy Livingstone and the Warner-Pathe and ABC publicity and advertising teams.

He plans to adapt his U.S technique to the British market, and was greatly impressed by the enthusiasm of the Warner-Pathe and ABC executives and the help and advice he received.

Joe will return to London in about four weeks to finalise release plans with Lou and Percy. We can expect a startling departure from the conventional release pattern.

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SO that British distribution companies should be represented in the newly-formed Bureau Internationale du Cinema (BIC) a committee of film distributors in the UK has been set up with David Kingsley as its chairman and representative.

Formation of the committee, at present operating from the BFPA offices in Mount Street, came in a somewhat roundabout way.

When BIC was formed last year it was agreed that it should be representative of international associations of exhibitors, renters, producers and technicians. But there was no international distributor organisation.

One was formed. Then it looked as though Britain would not be represented because the KRS turned it down on the grounds that its interest was confined to Britain. And, of course, its membership includes subsidiaries of American companies already represented in MPE[illegible] which, I understand, had also declined.

But British members of the KRS still wanted to be represented in BIC. Hence the new committee.

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FOR quite a number of years now[illegible] have been hearing, from time to time, that colour television is "just round the corner."

This is, of course, true, but it is also[illegible] that this particular corner happens to be an extremely difficult one to turn.

The point was emphasised in the [illegible]se of Commons last week when Barne[illegible] Janner prodded the Postmaster General wi[illegible]ne re-minder that America now had half [illegible]illion colour TV sets in operation, and asked [illegible]t was being done to institute a colour televis[illegible]ervice in this country.

Mr. Bevins' reply put the matter in re[illegible]ctive pointing out that 500,000 colour TV [illegible]in the

U.S n… d to be compared with 50 million monoc… ne sets there.

Ap… om this the PMG gave the familiar reason… r delay; the problems of producing a colo… V receiver at an economic price, and determ… on of the most suitable standard of definiti… nd the best colour TV system, but he did gi… hint of progress by saying that he quite soon … cted to receive the report of the Television … visory Committee.

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A R… JCTANCE on the part of programme contra… s to pay a proper price is the reason why B… h television series are failing to please the p… at home—and to achieve sales in Americ…

This … ne opinion of Anthony Asquith, president of … ACTT. In his address to members at the ann… l conference held in London over the week-e… he said: "If television programme contract… s want to take advantage of the cinematogr… h medium to provide programmes, as indeed … hope they all do, they should spend their m… ey not on acquiring job lots of cinematograph… ilms already made, but on financing and produci… genuine British television series. The public … uld indeed welcome these as a very much w…ted change from some of the series which they have had to endure in the last year or two.

"The reason in my view why almost all these series are financially dying the death, failing to please both the public over here and to achieve sales in America and elsewhere is because the programme contractors have been too mean, despite their affluence, to pay a proper price so that first-class series can be made.

"And this same meanness has made them seek American participation which has failed not only in its objective of attracting sales in America but has resulted in hybrid productions which have been neither flesh nor good red herring, but merely foul."

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MR. ASQUITH had something to say about the 40-hour week which the union is seeking. The union, he said, claimed that in view of the speed of technological change now taking place, the introduction of a maximum forty-hour week without loss of pay is now not only economically possible but has become an urgent necessity if the country is to maintain a high level of employment.

"We are not," he emphasised, "obscurantist reactionaries who oppose all technical advances because they might cost us our jobs. It would be ironical if we did, as we ourselves are responsible for most of those advances. If we provide many of the means and, as we and all the other trade unions are eager to do, co-operate in using those means to advance industrial development and increase productivity then it is plain justice that we should share in the resulting benefits.

"In our own industry the statistics printed each year in the annual report of the NFFC prove that the average daily screen time shot on the studio floor is roughly twice what it was ten years ago. That is one of the reasons why we have joined our brother unions in requesting the BFPA to introduce a 40-hour week."

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THERE seems to be no great enthusiasm in the … for the Federation of Film Unions' plans … dealing with the release of films to television …

It … fully discussed by the two producer associ… s last week, and their views are to be conveyed to the meeting of the committee of the five trade associations on March 23.

Both Lord Archibald and Arthur Watkins declined to expand on the bald statement that that was the next step.

However, both reaffirmed that their respective associations were solidly behind the continuation of FIDO!

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IN THE meanwhile, the FFU was due on Tuesday to discuss the latest position over its approaches to FIDO and the ITA.

But, as the union men haven't yet had definite replies from either FIDO or the ITA, the most that was likely to come out of the meeting was an FFU letter asking both organisations to speed things up.

Commented secretary George Elvin: "We feel we should have heard something by now. We can't wait forever for them to make up their minds."

He did, however, appreciate the difficulty of FIDO which had to do its work through several member organisations; but ITA could be regarded as a different kettle of fish.

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KEN RIVE is cock-a-hoop about his deal with the Shochiku Organisation of Japan for it further extends the international ramifications of Gala Film Distributors.

Quite apart from the fact that it gives Gala the right to distribute the pick of the Japanese company's product, not only in Britain and the Commonwealth but also in Europe, the deal has a two-way significance in that Gala will represent Shochiku for the purchase of British and European product for the Japanese market.

At the present time the Japanese licensing arrangements considerably restrict the import of British and Continental product into Japan, but Ken, following his talks in Japan, is confident that the Japanese Government will lift all licensing restriction in the not too distant future.

For this reason, Ken attaches considerable additional importance to the tie-up with Shochiku.

The organisation is regarded as the most powerful set-up in Japan. Apart from producing more than 100 features a year, it also controls nearly 2,200 theatres.

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QUITE a large proportion of the Japanese output is suitable only for the domestic market, but a number of subjects have made a big impact on the world markets in recent times and Ken expects a continuous supply of films of international calibre to augment his already considerable release programme.

He has sufficient confidence in the output to consider the possibility of opening a cinema for the exclusive showing of Japanese pictures.

In the meantime, he proposes running a Japanese film season at one of the group's London cinemas and expects to be ready for this in about six to eight weeks' time.

Gala's Paris office, which handles distribution in Europe, is to be expanded to cope with the new commitments.

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THE trade has lost another link with the early days of the cinema by the death last week of Henry Scott Bayliss, founder and managing director of the Paramount Picture Theatres circuit, which operates the group of cinemas in North Wales from headquarters in Welshpool.

Mr. Bayliss's company was incorporated in 1914, and, of course, has no connection with the American Paramount corporation.

Between the wars, Mr. Bayliss operated cinemas in many Midland towns, including Cannock, Bilston, Worcester, Gloucester, Rugby and Leamington Spa. Then he turned his attention to Wales, which he felt was badly served, outside the larger towns, in the matter of entertainment. He built up a circuit of 20 theatres. The number has now been reduced to 17. In 1956 he opened a new theatre in Corwen, which still remains the newest theatre in North Wales.

Although always prepared to drive a hard bargain, he demonstrated a great sense of fairness in negotiations, and he seldom refused a deserving appeal for charity.

Mr. Bayliss was considered an authority on mediaeval church music. He was choir master and organist for many years in his parish church in Shropshire. Although 70 years of age, he actively pursued his business and hobbies until a week before his death.—**The Stroller.**

Variety Club's newest mobile cinema unit, donated by Sidney and Cecil Bernstein of Granada, is inspected by Past Chief Barker Jack Goodlatte. Following the resignation of Sam Lomberg, A. H. Jacobs of ABC has been appointed controller of the service

News of the Week

Lords leave Films Bill unchanged

THE third reading of the Films Bill in the Lords has been postponed until next Tuesday, March 15.

Meanwhile, the report stage went through on Monday with some slight bitterness. It ended with all the amendments by Lord Shepherd and Lord Archibald being reluctantly withdrawn.

So the Bill, having already passed the Commons, will become law in mid-March as forecast unchanged after the committee stage.

Lord Shepherd withdrew his amendment to get newsreels out of quota and levy by limiting them to 15 minutes after hearing Lord Dundee for the Government.

Lord Dundee told him his apprehensions were unreal and that there might be times when it would be to the public advantage to let a newsreel run longer. But, if over-long newsreels seemed to be crowding out other features, he would consult the Films Council about amending the levy rules to disqualify them.

Then Lords Archibald and Westwood moved to leave newsreels in quota but outside levy; but Lord Dundee replied that it was unfair, having formerly refused levy because newsreels did not then need it, now to refuse because they did need it. "Let them have a fair chance with their films," he said.

Lord Shepherd expressed "some dismay." Lord Archibald remarked: "If the Government has decided that this declining side of the industry is to be artificially supported, there is nothing we can do about it." He withdrew his amendment.

Lord Archibald moved to leave out the new Clause 8, providing that a film-maker's address should be shown at the beginning or the end.

Lord Dundee pleaded for the clause that, although foreign distributors of British films could not be compelled to carry out this rule, it would now be a little more difficult for them not to.

Lord Archibald: "I am not persuaded but I withdraw."

He also withdrew a small amendment to Clause 11 concerning register of alternative particulars of a film.

This was turned down because, said Lord Dundee, it was wrong to let a renter make severe alterations in playing time and even in the content of a film without bringing these changes to the exhibitor's attention.

Lord Archibald was annoyed: "It is obvious none of our amendments are to get any consideration," he snapped.

Lord Shepherd moved to classify the BBC and television contractors as exhibitors.

This time Lord St. Oswald replied for the Government, saying he had some sympathy for the aims of the amendment, but it would not really work and the complications would be too great.

Lord Shepherd, having "raised my point of principle," withdrew.

His last amendment was to rank films made in the Irish Republic as foreign.

Lord Dundee replied that UK producers were unlikely to use Irish studios "to any appreciable extent" in preference to British studios.

On his promise to watch the situation, Lord Shepherd withdrew with this parting shot: "On a number of occasions we have been thoroughly dissatisfied with the Government attitude; but we thank Ministers for their courtesy."

Commons attack on local censorship

A CHALLENGE to the present local censorship system will be made by Stephen Swingler in the House of Commons on Tuesday May 3.

He will ask the President of the Board of Trade to set up a committee which would enquire into censorship by local authorities and consider whether it was necessary or desirable, and to recommend changes in the law.

Mr. Swingler will also ask the Home Secretary "if he is aware of the anomalous working of the system whereby local authorities use their licensing powers in the Films Act to censor films."

The Chancellor of the Exchequer, Derek Heathcoat Amory told the House of Commons on Tuesday that the cost to the revenue of abolishing cinema tax would be about £7 million.

This was in reply to a question by Anthony Fell.

Peter Emery asked the President of the Board of Trade how much foreign currency was earned by British films during 1956, 1957, 1958 and 1959.

Replying for the government, Frederick Erroll said the overseas earnings of British films actually remitted to the UK were for 1956—£3,972,000; for 1957—£4,553,000; and for 1958—£5,061,000.

Yorkshire manager is CMA champion

ROBERT COCKBURN, of the [illegible]con, Skipton, was named on Tuesday CMA's [illegible]pion Showman of 1959, by John Davis, [illegible]naging director of The Rank Organisation. David Lowe of the Gaumont, Ipswich, was ru[illegible]-up.

The occasion was a luncheon at th[illegible] Dorchester Hotel in honour of the winners of [illegible]MA's successful Showmanship '59 contest.

Mr. Cockburn's success was due to h[illegible] consistent seat-selling activities throughout t[illegible] year, and his winning a 10-week elimination contest in competition with the company's 26 to[illegible] managers. His victory was known some we[illegible]s ago but it was decided to delay the announcement until the showmanship luncheon in view of the intensive competition during the latter stages of the elimination contest.

John Davis presented him with the company's Champion's Trophy, a replica for permanent retention, and a cheque for £250.

Mr. Davis also presented a cheque for £100 and a desk trophy to Mr. Lowe, who was only eight points behind the champion.

Personal cheques and desk trophies also went to Brian Bint, Odeon, Sale, and Ron Crawshaw, Odeon, Taunton, who shared the third place.

Champion Cockburn, a veteran showman who celebrates his 30th anniversary with the company this year, manages a 900-seat theatre in a small Yorkshire town.

The year sparked the best endeavour of all situations, large and small.

CEA BRANCH REPORTS

Is new KRS contract enforceable in law?

BRISTOL.—Members discussed the KRS and standard contract at the March meeting, and R. Trueman-Dicken suggested there might be clauses which exhibitors wanted to insert for their protection.

Commented F. G. W. Chamberlain (chairman): "I think that is a good idea for the exhibitors to get out their own contract and then get together for discussion."

D. W. Hardy: "Surely the General Council is to meet the KRS and discuss each clause. Most of us book films two or three months ahead, and so this for the present is so much waste paper."

E. C. Rogers pointed out that there were many exhibitors in the country who booked from day to day and were affected immediately.

Ald. Chamberlain said he thought counsel should be sought whether the contract could be enforceable in law.

Print hire protest

MANCHESTER. — Objection ought to be made to a number of points in the new conditions of contract, it was stated at the March meeting.

It was agreed that a list of clauses which J. E. Moorhouse had annotated, should be taken to London by the branch GC delegates.

Secretary T. E. Robinson read the KRS statement on its new standard conditions for licensing the exhibition of films and the new forms of renters' contracts, and pointed out that the KRS was prepared to discuss and agree to reasonable amendment to the standard conditions which the CEA might require.

J. E. Moorhouse said two documents were involved, one the KRS standard conditions to exhibit and the other the print-hiring conditions.

There were variations in print-hiring conditions of the different renters. One renter reserved the right to make a hire charge of 1d. per print, apparently to establish legal ownership, and another 1s. a print. There ought to be a mere nominal uniform charge.

The renters stipulated that the exhibitor paid carriage both ways, the majority laying down that the exhibitor would be credited with the difference in cost above that between the renter's office and the theatre. The Rank Organisation, however, stated that the exhibitor must pay both ways, and should bring its contract into line with other renters.

"You are required to report to the renter by registered post the condition of the film received by you. Surely ordinary post would be sufficient," said Mr. Moorhouse.

"In Fox's print-hiring conditions the renter has the right to supply any additional advertising which the renter thinks fit and charge to the exhibitor," said Mr. Moorhouse. "That should be out."

"There is mutual right to cancel the contract for various causes, but the word fire is mentioned, so that if your theatre is burnt down it does not give you the right to cancel the contracts without liability." Mr. Moorhouse added

continued on page 26

FBFM and BFPA council meetings

Quota would boost production of British TV film series

THE FBFM is to press for a quota for television films as a means of boosting the production of British TV film series.

The federation council reached this decision at their meeting last week when they discussed the fall-off in this country of films made specifically for TV. In the interests of TV film producers and radio workers, some impetus, it was thought, should be given to the production of 30-minute and 60-minute television film series.

Speaking of the quota proposal at his press conference after the meeting, FBFM president Lord Archibald said the main reason for the drop in this field of production was the comparatively small amounts paid by programme contractors for TV film series. It left, he said, "too much dependence on the overseas market."

No incentive

Lord Archibald added: "If there were a quota both the BBC and programme contractors would have to pay more to fulfil the requirements. They would have to pay more to reduce the dependence of producers on the overseas market."

At present, he said, there was no incentive for producers to make films for TV.

Although no definite decision had been reached, the FBFM president mentioned a 30 per cent. quota for British TV films. Any quota, however, would have to apply separately to peak viewing times and off-peak times and follow the pattern of that for cinematograph films.

Lord Archibald hoped the federation would be supported in the matter by the other producer-associations and the unions.

Reference to the drop in TV film production is made in the annual report of Equity. The fall—from 303 in 1958 to 267 completed episodes in 1959—represented "more than a mere check to the steady expansion in this field during recent years," it states.

FIDO.—The council discussed the Federation of Film Unions' proposals to FIDO, to be considered at a meeting of the Five Trade Associations on March 23. "But," said Lord Archibald, "it would be impolite and improper to say in advance what line the FBFM will take."

He did comment, however, that the conclusion was that "the wisest thing for the industry would be to continue to support FIDO."

Agreement.—Arrangements to meet representatives of the Television and Screenwriters' Guild to discuss their request for a basic minimum agreement for writers were approved by the council. No meeting has yet been fixed. At present there is no agreement for writers.

Contracts.—The council also approved a recommendation that a joint committee of the FBFM, BFPA and Joint Consultative Committee of Composers be set up to discuss the question of an agreement dealing with the conditions under which music is composed for films.

Delegation.—Plans for the meetings with representatives of ANICA on March 9 and 10 to discuss future possibilities of Anglo-Italian co-production were noted with approval.

Membership.—Helen Winston Productions, which at the end of March begins its feature "The Star and The Cross," has joined the federation.

Titles Registration.—Decision of the BFPA to invite the federation to be represented on its titles committee, which deals with the general administration of the scheme, was welcomed.

Festival.—It was reported that the Prometheus production "Battle of the Sexes" had been invited for showing at the Mar del Plata festival, which opened on Tuesday.

'Reassuring information' on future of NFFC loans policy

REPORTING on the meeting between the BFPA and John Terry, managing director of the National Film Finance Corporation, BFPA president Arthur Watkins said that "reassuring information" had been given on the corporation's position regarding loans to British production.

He added: "While, of course, a warning remains that the day could come when reconsideration might have to be given, the information we received satisfied us that it has not yet arrived."

"There was," he went on, "no reason to suppose that during the next year producers would find the door being closed in their faces. All appears to be well for the time being."

FIDO.—The Federation of Film Unions' plan to control the screening of cinema films on TV was considered by the BFPA council. But in view of the meeting of the Five Associations on March 23 to consider the proposals, Mr. Watkins declined to comment on the BFPA views.

"This would prejudice in advance the meeting of the Five Associations," he said.

CEA Conference.—The council is to urge members to support the CEA Summer Conference and co-operate by visiting it, providing stars or taking space in any brochure.

Members.—United Artists Corporation has joined the association with Monty Morton as nominated representative. The council has agreed to the transfer of membership of Forth Films to Welwyn Films.

Special meeting.—A special meeting of the association held before the council meeting, adopted alterations to the rules of the BFPA titles registration scheme. They increase the size of the committee which administers the scheme, permitting an FBFM representative and independent arbitrators in case of dispute.

KRS explains basis of new contract

THE REASONS behind the KRS's adoption of the new Standard Conditions were given in a special statement issued by the Society last week.

The text of the statement is as follows:

The KRS understands from the CEA that some confusion and possibly suspicion has been caused among their members by the adoption of new forms of renters' contracts and the new KRS Standard Conditions.

The KRS wishes to make it clear that these changes have been made as a result of legal advice and with the sole object of ensuring that, in future, recommendations given by the KRS to its members do not come within the ambit of the Restrictive Trade Practices Act.

That Act is concerned with the supply of goods and although the man in the street would not regard as goods the entertainment provided by the renter that appears on the exhibitor's screen the incidental use of celluloid might conceivably have brought the renter exhibitor contract within the Act.

It was to remove any doubts on this score and not to obtain any trade advantage for renters that the new arrangements have been made. In future, the KRS will only be concerned with contracts between renters and exhibitors which permit the exhibition of films.

These contracts (which are now called licence agreements) are in straightforward terms and contain little more than particulars of the name of the film, the play dates, the financial terms between renter and exhibitor and the bars, if any, applicable. These contracts are, however, subject to the new KRS standard conditions which contain the detailed conditions of business previously to be found in each renter's trading conditions, with the exception that they specifically exclude any conditions relating to the supply of prints.

The adoption of the KRS Standard Conditions for inclusion in all renters' Licence Agreements is a considerable simplification, in that exhibitors will have only one document to refer to instead of separate trading conditions for each member of the KRS.

Nevertheless each renter will have to make arrangements with the exhibitor for the supply of prints. That is a matter with which the KRS is not now concerned, but exhibitors have no doubt been advised by each renter of its conditions for the supply of prints.

The KRS have assured the CEA, which assurance is now reiterated, that it is prepared to discuss and agree with the CEA any amendments to the KRS Standard Conditions which the CEA may reasonably require.

In conclusion exhibitors will appreciate that the continued ability of the KRS to make recommendations to its members, which might not obtain without this new arrangement, is of considerable benefit to exhibitors as well as to renters.

To give only two examples, the KRS might not be able to protect exhibitors by means of the "two-mile bar": and it might not be able to pass on to its members recommendations of the joint committee of the CEA and KRS—in particular, those concerning the removal of unfair bars.

The KRS has already started discussions with the CEA on the KRS Standard Conditions and assures exhibitors that representations made on their behalf will be dealt with reasonably and fairly.

ACTT annual conference

NFFC must have a better system of money-lending

THE present working methods of the NFFC and British Production Fund should be investigated with a view to finding a better system of money-lending, producer-director Bob Dunbar said at the ACTT annual conference in London at the week-end.

He was moving a resolution—carried unanimously—calling on the union's general council to "exert all possible influence and pressure on the Government to re-form and revitalise the NFFC and production fund in close accordance with their original function of encouraging and assisting genuine British independent production."

This, the resolution demanded, should be done by giving the NFFC reasonable discretion to aid independent British production by revising its narrow interpretation of profitability and by advancing pre-production money in selected cases.

Also, it instructed the general council to "investigate the desirability of returning the 'Eady' money to producers themselves, not in cash, but exclusively or substantially in the form of credits for re-investment in further British productions."

Prohibited

At present, said Mr. Dunbar, the NFFC was prohibited from taking any risks; it tended to finance only productions which had already obtained help from the distributor.

He added: "We are not suggesting they throw the taxpayers' money away on any crackpot with a film project. But they could be allowed to put up comparatively small sums of money—£100 to maybe £2,000—for producers and directors of repute to prepare their productions.

"They don't do this any more, which is a pity because, although the tendency is to make super-colossal pictures, cheaper, smaller films will still have to be made."

Many interesting films were not being made because of the lack of pre-production funds—yet this type of production should be encouraged by the NFFC, said Mr. Dunbar. It was particularly valuable, he added, as a training ground for talent.

"If it is left to the distributors to encourage them as it is at the moment, we shall continue to have the same old kind of film with a few names changed, but with the same plot, because it is a good safe bet."

Commenting on the production fund, he said it had failed in many ways almost since its formation. "The money very seldom came back to the producer. Often he has to sign away his levy money to the distribution company."

Declaring that it should go back to the producer, Mr. Dunbar said this could be done by adopting a system similar to the method used in France where the levy was returned to the producer in the form of a credit against his next picture.

"This is obviously a good thing, because it ensures continuity of production and gives the producer a chance of working on his future material."

Support for the resolution came from vice-president Sidney Cole. He told the conference: "What we want from the government is a guarantee that the NFFC will continue and that, should its lending powers be decreased at any time, means will be found to enable it to go on fulfilling its financial functions.

"We want a more positive direction given to encourage worth-while production."

He mentioned that, since its formation, the NFFC had financed about 500 features and at the same time the average annual loss "has only been £125,000."

Small sum

On average, it had given a subsidy of £3,000 a film. "It seems to me," said Mr. Cole, "that this is a very small sum to pay to help keep our industry going, especially when this subsidy is compared with the fact that, during the same period, something like £100 million has been paid by cinemas in entertainments tax."

Films and TV.—As at last year's conference much of the discussion was devoted to the twin problems of the control of feature films shown on television, and the establishment of a policy to finance and produce British films specifically for television.

On behalf of general council, general secretary George Elvin moved the following resolution, which was unanimously accepted: "This annual conference welcomes the stand taken by the Federation of Film Unions against the unrestricted exhibition of cinema films on television which is contrary to the best interests of films and television, the public, and employees in the two fields.

"We call for the establishment of an organisation representing all interests concerned to regulate both in overall numbers and frequency a carefully limited showing on television of outstanding films; a complete restriction of the exhibition on television of all other cinema films; and a policy of production and finance of genuine British television films by programme contractors instead of the package deal acquisition of old cinema films."

Policy document

"FIDO," claimed George Elvin, "has completely failed to prevent old British films going to television."

Echoing the policy document recently issued by the Federation of Film Unions he said there was a lot of "humbug" surrounding this particular problem—apart from ATV and Scottish TV, all the commercial television contracting companies were headed by people who also had powerful cinema interests.

He named eighteen industry leaders who "wore two hats instead of one. No one can tell me," he declared, "that, if they believed in our policy, they couldn't stop the problem tomorrow simply by refusing to show films on television."

The Federation, he continued, had met FIDO. "So far," he said, "we have not met with success, but we have made a start."

One of the suggestions ACT had put forward was the signing by producers of an undertaking that, if ACTT members worked on a film made for the cinema, that film would not be shown on television.

This would do nothing to prevent the stocks of films already held by television companies from being shown, but would be a safeguard for the future.

Dealing with the policy for producing British television films the general secretary said that, following last year's conference, ACT had asked for a meeting with the television companies. Three had agreed to meet the union. "They expressed sympathy, said they would think about it—and did nothing."

The quantity and quality of American [illegible]—and programmes produced with American participation and influence—shown on British [illegible] was condemned in a resolution instructing the general council to take all possible steps to prevent the development.

Moving it, George Elvin warned of the danger of too-much American material on British [illegible]. The British quota of TV film material on commission should, he said, be increased.

Ralph Bond supported his views.

International Federation.—A Rank Organisation Services motion instructing the general council to press for the establishment of an international organisation of film trade unions, designed to protect the interests of all film workers [illegible] any programme of co-production, was carried unanimously. The union will seek support for the idea from other members of the FFU.

Production Planning.—Members described present production planning as "slap-dash." They were speaking in support of a general council resolution regretting the failure of employers to plan production so that employment was spread regularly throughout the year.

There was, it was stated, no need for labour shortage in the Summer and heavy unemployment the rest of the year.

The resolution, which was carried unanimously, demanded the setting up of a planning committee to devise and operate a planned all-the-year-round production programme.

Cinema Tax.—Abolition of "the iniquitous and ridiculous" entertainments tax was demanded in a successful Publicity Section motion.

Other resolutions

The following were among resolutions dealt with at the conference:

Participation in Commercial TV: That the incoming general council should investigate the possibilities of actively participating in commercial television. Proposed by Granada, Manchester. Defeated.

Film label: This annual conference instructs the incoming general council to investigate the possibilities of instituting a photographic label, certificate, seal or emblem to be attached to all British filmed material that is televised. This emblem to be a guarantee that the film has been made under conditions conforming to the ACTT agreements. This certificate to be issued or authorised by ACTT head office. Proposed by Assistant Directors Section. Accepted.

Recognition of ACTT by the BBC: [illegible]aring in mind the forthcoming revision of the BBC Charter this annual conference resolves that the incoming general council, in conjunction with the other unions in the entertainment industry, does everything to ensure that rates and conditions for technicians in the BBC are [illegible]line with custom and practice and the rates and conditions of the rest of the industry. this end general council shall intensify efforts to improve ACTT organisations at the BBC to secure union recognition. Proposed by [illegible] Section, seconded by Granada TV. [illegible]. Accepted.

Officers: Anthony Asquith was re[illegible]ected president, and Frank Fuller treasurer. Alf Cooper, Reg Sutton, Robert John W[illegible]ams, Sidney Cole, Kenneth Gordon, and [illegible]rles Wheeler were elected vice-presidents.

General council representatives elected were as follows: Monica Toye, Gordon Iro[illegible] Len Runkel, Laurie Ward, Paddy O'Gorm[illegible] and Joe Lawrence (laboratory); Elizabeth [illegible]sell and Ted Langley (BBC, commercial T[illegible] film stock and equipment); Ivor Montagu[illegible] gela Levy and H. K. Lewenhak (commerc[illegible] VI, Ken Roberts (stock and equipment).

Members of the general council, other than laboratory representatives: Christopher [illegible]nel, Ralph Bond, Bob Dunbar, Peter E. Wei[illegible]en, Manny Yospa, Bernard Lewis, Muriel [illegible]ox, Morton Lewis, Sash Fisher and Lewis M[illegible]od.

World Markets

Pay [illegible]V in Canada by Par[illegible]mount subsidiary

NEW [illegible]ORK.—Pay-TV got under way in a suburb[illegible] Toronto, where approximately 1,000 subscri[illegible] families joined with Famous Players' Canadia[illegible] orp. and International Telemeter Co., a divis[illegible] of Paramount Pictures, in unveiling pay-as-y[illegible]-watch TV via cable connections.

Viewe[illegible] were offered a choice between 20th-Fox's "[illegible]urney to the Centre of the Earth" and W[illegible]er's "The Nun's Story" on two separate [illegible]hannels for one dollar in coins dropped into bo[illegible] attached to the sets. There was an installatio[illegible] fee of five dollars.

Reactio[illegible] was classed as generally favourable except fo[illegible] some press comment which held that the TV offerings were not as good as the same films when seen in a theatre.

Housewives were none too happy over being continually at home, which is what the new TV offerings mean. Praised was the absence of commercials, freedom of movement and relaxation—and **the bargain price for a whole family to see a first-run film.**

Some 2,000 more subscribers are said to be waiting to be connected to the telephone lines, and the 5,000 mark is expected to be attained in the not-to-distant future. About 100 hook-ups a day are now being made.

A children's matinee offering was Columbia's "The Seventh Voyage of Sinbad" and shorts.

Other features scheduled in the future are "The FBI Story," "Career," "The Big Circus," "Damn Yankees," "Cash McCall," "North by Northwest," "Gigi," "They Came to Cordura," "Shaggy Dog" and "Room At The Top."

Problems raised were—what will happen to censorship and how will films classified for adults only be handled; how will films be shown on Sunday when such showings are banned; how will amusement taxes be collected or imposed?

This occasion marked the call for greater opposition by Philip F. Harling, chairman of the anti-toll TV committee of Theatre Owners of America.

The fact that films used in the opening of Telemeter in Toronto are also playing Toronto theatres was cited as further reason for American exhibitors to seek Federal control of all forms of toll TV in the US.

Mr. Harling lashed out at the distributors for making current product available for the demonstration and said theatre men should particularly lend their support because of this situation. Exhibitors were urged on to a letter-writing campaign to their Congressmen.—**Mel Konecoff.**

Sal[illegible]y ceilings for Ge[illegible]nan stars

BO[illegible].—Only ten German stars will get the maxim[illegible] of 100,000 deutschmarks (or about £8,000) per film under a new regulation approved unanimously by all German producers and distributors.

The[illegible] are Lilli Palmer, Curt Jurgens, Ruth Leeuwerik, Liselotte Pulver, Caterina Valente, Nadja Tiller, O. W. Fischer, Hardy Kruger, Heinz Ruehmann and Freddy Quinn.

Some of the ten have been getting up to £100,000 per film and it is obvious the ten top are not going to be very pleased about the new ceilings.

Producers who do not adhere to the ceiling are liable to a fine of up to 100,000 deutschmarks.

There is a second list of 50 stars who will get between £2,500 and £8,000 per film. Previously, actors in this group demanded—and received—sums of up to £17,000.

Finally, there is a third group of 450 German film actors who will receive not more than £2,500 per film.

"Classification" of German performers will be subject to amendment at regular intervals. Plans are that an actor will be elevated into a higher payment group if he (or she) becomes a top name attraction.

German agents are investigating the possibility of legal action, but it is unlikely that this could succeed.

German actors' unions state that they cannot oppose the new regulation as most of the top German stars are not union members.

German exhibitors announced their full support for the new regulation. They expressed hope that the measure would result in better performances and better pictures.

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INTERNATIONALE Fernseh Agentur (IFAG) is setting up a film and television studio at Wiesbaden, West Germany. The lot has some 80,000 sq. ft. Stages, administration buildings, editing rooms and dubbing stages are planned to be constructed.

IFAG has been active in the industrial and advertising film fields and has some 50 productions on its credit list. The company co-operates with Taunus Film Co. and its laboratory, which is located at Wiesbaden.

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AUSTRIA has decided to abolish the so-called Kultur Groschen tax levied on the industry before the end of 1961. Austrian industry has fought the extra tax for years without much success. Funds from the tax have been poured into cultural projects outside the motion picture field.—**Gustav Genschow.**

This report confirms industry's fears

PARIS.—Television and automobiles are considered by the film industry in France as the most dangerous threats, and it is feared that the livelihood of exhibitors all over the country is in danger.

The Film Centre, UNESCO and several other bodies connected with films, TV and cars recently joined forces and confirmed the industry's fears in a very interesting report.

In 1947, the reports says 423,700,000 cinema seats were sold. From that date attendances began to decline, and by 1952 had fallen to 359,600,000—a drop of 15.10 per cent.

At that time there were only 60,000 TV sets in use in France. The Americans had already announced new film techniques, and French cinemas began preparing for them.

Wide screens and new sound installations, as well as redecoration by many theatres, brought the customers back, and everything looked satisfactory until 1957 (the increase in attendances between 1952 and 1957 was 14.30 per cent.).

Then suddenly, the whole structure collapsed. Attendances fell by 12 per cent. between 1957 and 1959.

In 1957 there was one TV set for every 64 people in France. By the end of 1959 the number of sets had increased to one for every 30 inhabitants.

In 1957 one out of 12.7 people owned a car. In 1958 the figure was one for every 11.4. 1959 figures are not available, but it is certain that more people than ever now run cars.

Meanwhile the number of cinema admissions dropped to 360,000,000 in 1959.

Other reports will follow. Exhibitors are convinced that unless something is done there will be a wholesale closing of theatres.

Prime need is for a reduction in taxes. This will enable exhibitors to hang on.

Then, if certain restrictions are lifted and they can offer value for money—which they cannot do now—they believe they will be able to cope with the situation.

By the end of June the exhibitors expect to know where they stand. It is up to the government, and in particular the Ministry of Finance, to take steps.

If nothing is done then super taxation, they say, will lead to a vast drop in tax collection as cinemas close.—**Henry Kahn.**

Falling profits justify valuation cuts

BELFAST.—A number of cinema exhibitors in Northern Ireland are entitled to appeal against their existing valuation on the ground that their profits have fallen. This is the advice given to the Ulster CEA by its appointed adviser W. J. McAlister.

The new valuation figures were set three years ago and at that time there were a number of successful appeals made against what were considered exhorbitant valuations.

The CEA as a body at that time negotiated with the Commissioner for Valuations the procedure and formula for establishing valuation figures for the cinema industry.

The figure in all cases is partly conditioned by the profitability of the cinema and it is on this account that interim appeals are now thought possible.

A revaluation of property was to have taken place in 1961 or 1962, but it is now thought that this will be dispensed with.

In the meantime many exhibitors have been hit by the advent of independent television and undoubtedly there are a number who will think it well worth while making an appeal against their existing valuation.—**S. Gordon Duffield.**

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Reviews for Showmen

Edited by JOSH BILLINGS

New films at a glance

Title and Renter	R.T. and Certificate	Stars	Remarks	Box-Office Angle
Born to be Loved (British Lion)—U.S	**76 min. (U)**	Carol Morris Vera Vague Hugo Haas	Comedy drama, titivated with songs, telling how a plain Jane and a humble Jewish singing professor find escape from loneliness. Characterisation warm, sentiment and humour popular, low life atmosphere convincing and numbers tuneful	**Good "second" (C)**
***Bottoms Up (Warner-Pathe) —British**	**87 min. (U)**	Jimmy Edwards Martita Hunt Arthur Howard	Jolly academic romp, based on "Whack-O!" the hit TV series, describing a ding-dong battle between a choleric headmaster and his unruly boys. Jimmy Edwards in great form, support eager, gags evergreen, cross-talk snappy, staging impressive and climax hectic	**Excellent British star and title light booking (CC)**
†Cash McCall (Warner-Pathe)—U.S	**86 min. (U)**	James Garner Natalie Wood Dean Jagger	Technicolor big business melodrama about the financial jiggery-pokery and romantic vicissitudes of slick, yet ingratiating, take-over tycoon. Acting polished, direction smooth, sentiment agreeable, settings first class and dialogue free from technical jargon	**Very good general booking (C)**
***Faces in the Dark (Rank)—British**	**85 min. (A)**	John Gregson Mai Zetterling Michael Denison	Off-beat crime melodrama concerning blind businessman who defeats attempts by unfaithful wife and unscrupulous partner to put him away. Staging good, but script confused, cast erratic and twist ending confected	**Very moderate British "thriller" (C)**
Forgive Us Our Trespasses (Films de France) —French	**80 min. (X)**	Marina Vlady Pierre Vaneck Gianni Esponsito	French melodrama, with English sub-titles, hinging on tussle between hoodlums, engaged in smuggling, and gypsies. Characters life-like and backgrounds authentic, but story ugly and lacking purpose	**Ticklish booking, anyway for average halls (NC)**
400 Blows, The (Curzon)—French	**94 min. (A)**	Jean-Pierre Leaud Claire Maurier Albert Remy	Poignant French Dyaliscope child psychology melodrama illustrating unwanted nipper's case history. Juvenile Jean-Pierre Leaud brilliant, direction sure and sensitive, detail flawless and English sub-titles lucid	**Outstanding Continental for average, as well as art, halls (C)**
†Hell Bent for Leather (Rank)—U.S	**82 min. (U)**	Audie Murphy Felicia Farr Stephen McNally	Outdoor melodrama, presented in CinemaScope and Eastman Color, concerning horse trader who luckily escapes murder rap. Yarn straightforward, types husky, romantic asides spirited, gunplay brisk and scenery impressive	**Very good western (C)**
Lust of the Vampire (Gala)—French	**65 min. (X)**	Gianna Maria Canale Carlo D'Angelo Dario Michaelis	Highly coloured French CinemaScope horrific, with dubbed English dialogue, showing how journalist solves mystery of "vampire" murders. Characterisation hearty, trappings effective and trick camera work clever	**Good title gimmick offering, particularly for tough joints (NC)**
Purple Gang, The (Warner-Pathe)—U.S	**81 min. (A)**	Barry Sullivan Robert Blake Elaine Edwards	Semi-documentary prohibition period racketeer melodrama in which forthright police chief busts "protection" mob. Tale meaty, acting robust, sentiment appealing, climax salutary and atmosphere nostalgic	**Good "programmer" (C)**
***Your Money or Your Wife (Rank)—British**	**91 min. (A)**	Donald Sinden Peggy Cummins Richard Wattis	Farcical comedy about young married couple whose financial difficulties are increased by "inheritance." Players resourceful, feminine appeal obvious and staging adequate, but jokes overplayed and dialogue excessive	**So-so British light booking (C)**

(C) SUITABLE FOR CHILDREN. **(CC)** EXCELLENT FOR CHILDREN. **(NC)** NOT FOR CHILDREN.
* BRITISH QUOTA PICTURE. † IN COLOUR.

Bottoms Up

Warner-Pathe. British (U). Featuring Jimmy Edwards, Martita Hunt and Arthur Howard. Produced and directed by Mario Zampi. Screenplay by Michael Pertwee. Director of photography, Gilbert Taylor. Musical director, Stanley Black. 7,964 feet. Release April 18, 1960

WILD knockabout comedy, or rather academic romp, based on "Whack-O!" the hit BBC TV series. It concerns a choleric, not too scrupulous preparatory school headmaster who wages an unequal fight against rebellious boys and an imperious lady governor, but narrowly wins on points and finally sees his establishment rivalling Cheam! The Michael Pertwee script is more fourth than sixth form, but Jimmy Edwards, full of guile and vim, an eager, well balanced supporting cast and witty verbal cracks by ace writers Frank Muir and Denis Norden enable it confidently to hurl its cockeyed mortar board at the popular and family box-office. Released during the Easter Holiday period, it'll corner the satchel club trade. Excellent British star and light booking.

Story.—Lady Tasker, snooty cha[irman] of Chiselbury School governors, pays an [inspected] visit to the seminary for "sons of g[entlefolk." She is shocked by what she surveys [and warns] Professor Edwards, the headmaster, [unless] things improve he'll be in the bread line[. Edwards] shows the truculent scholars little qu[arter, but]

continued on page 23

Our Films

by JOSH BILLINGS

West End

THEY SAY great minds think alike, but even a cursory examination of the notices on "Never Take Sweets From A Stranger" (Columbia-Hammer Megascope—British) disproves this. True, most critics praised the psychopathic melodrama, but there were two opinions about the film's X certificate.

Surely the time has come for the X certificate only to be given to lurid, sensational and crudely sexual pictures? Parents are quite capable of deciding whether or not the problem film—a very different cup of tea—is fit for their offspring. After all, they take the initiative in their own homes over TV, so why penalise the cinema?

How is "Never Take Sweets From A Stranger" faring? Very well, but it can hardly go wrong at the London Pavilion, for the simple reason that this marvellously positioned hall, literally the hub of Piccadilly, studiously caters for London's immense floating population. Despite its X certificate, I'm still confident the picture will take a packet on release. There's nothing quite like the publicity of a West End run, ask any renter!

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ODDLY ENOUGH, "The Bramble Bush" (Warner-Pathe) is much more sexy than "Never Take Sweets From A Stranger," but it got an A certificate. It hasn't done at all badly at the Warner Theatre, but on Thursday "Bottoms Up" (Warner-Pathe—British) moves in. A screen version of Jimmy Edwards's highly popular TV series "Whack-O!" it gives the Censor no trouble. A certainty for the school holiday period—it's set for April 18—the wise exhibitor will bend over backwards to get it!

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"CARRY ON CONSTABLE" (Anglo Amalgamated—British) is a bit blue in parts, but offends neither the young nor the old. The comedy definitely rung the bell at the Plaza, and, believe me, tickled the carriage trade. Frankly I feared that the "Carry On" boys were pushing their luck too hard by allowing the "Carry Ons" to follow each other so closely, but I mustn't have worried. "Carry On Constable" is not only tearing up trees in pre-release business, but also beating the "Carry On Nurse" figures.

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TOD[illegible] the Plaza switches from comedy to much [illegible]e serious stuff, "The Angry Silence" (Britis[illegible]on—British), an outstanding industrial relatio[illegible]elodrama. It uses really strong language. [illegible] has got away with an A certificate. I still [illegible]not understand why a child, provided he is [illegible]mpanied by an adult, may listen to the "B's," [illegible] not witness fruity shenanigans. Be that a[illegible] may, "The Angry Silence" is an impor[illegible] film and a potential money-spinner.

THAT war melodrama-cum-weepie, "Conspiracy Of Hearts" (Rank—British) is maintaining a terrifically high average at the Leicester Square Theatre. It has religion, as well as comedy and suspense, but thanks to the fine team work of its hand-picked cast and Ralph Thomas's sensitive and showmanlike direction, the seemingly incongruous ingredients blend into a marvellously entertaining and thrilling whole. The picture's the answer to every exhibitor's prayer.

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"SINK THE BISMARCK!" (Twentieth Century-Fox—CinemaScope—British) is still sailing on the crest of the box-office wave. Its action is as healthy as the proverbial sea breeze and chock-a-block with authentic thrills, punctuated by a superbly controlled romantic angle. The film, needless to say, carries on at the Odeon, Leicester Square, and is running neck and neck against "Conspiracy Of Hearts." Nothing like competition to stimulate public interest in the cinema.

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PETER SELLERS'S latest comedy, "The Battle Of The Sexes" (British Lion—Bryanston—British), has proved to be British Lion's biggest hit at the Odeon, Marble Arch. And that I understand is quite something. Let's hope it will repeat its success on tour. With Sellers's star in the ascendant it certainly should.

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THE Twentieth Century-Fox family programme, "A Dog Of Flanders" (CinemaScope) and "When Comedy Was King," hasn't exactly been a riot at the Rialto, Coventry Street. I didn't think it would be. After all, you can't switch from a strong brew to soft drinks over night and retain the custom of hard-boiled audiences. "A Dog Of Flanders" should, however, have its day when it goes out, provided a school holiday date is chosen.

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THAT first-class animal film, "White Wilderness" (Disney), continues at Studio One, Oxford Street. It's been in its present home since December 18 and looks like staying for some time yet. It could, of course, hang on until next Christmas, hoping to celebrate with a white one!

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20TH-FOX'S "The Story On Page One" (CinemaScope), a trial melodrama, leaves the Carlton, Hayarket, today, after a moderately successful run. It will be replaced by "Let's Get Married" (Eros—CinemaScope—British). The latter is a comedy starring Anthony Newley, the comedian who has recently earned fame as a "pop" singer.

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THE NEW X certificate bill, "Too Young To Love" (Rank—British) and "Assault In Broad Daylight" (Miracle—Swiss), got off to a good start at the New Victoria, now classified as a West End hall. Needless to say, there's plenty of meat in this sandwich.

On release

NOW FOR the general releases. "Two-Way Stretch" (British Lion—British), approaching the home stretch, is still way ahead of most of its rivals. With Peter Sellers up, it won't be easy to overtake in the 1960 stakes. Subsequent run exhibitors can start counting their winnings.

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"OPERATION PETTICOAT" (Rank-Universal), too, will finish right in the money. What with "Operation Petticoat" and "Pillow Talk," Universal has pulled off quite a double. The latter played the National circuit and the former is playing the Rank.

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THERE HAVE been no ifs or buts about "Journey To The Centre Of The Earth" (Twentieth Century-Fox—CinemaScope). It's gone

from strength to strength during its London runs and there is every reason to suppose that it will do even better when it visits the provinces. I've always been sweet on the chances of this tongue-in-the-cheek version of Jules Verne's classic and, as I've said before, *Time*, that highly critical American journal, is on my side.

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"ON THE BEACH" (United Artists) has a very ticklish subject—nuclear war—and can hardly be described as popular or conventional entertainment, but it nevertheless did extremely well. Obviously, many audiences like to use their loaves at the flicks.

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THE BURMA war melodrama, "Never So Few" (MGM—CinemaScope) is in good shape. Its powerful and attractive cast, headed by Gina Lollobrigida and Frank Sinatra, plus a profitable West End presentation, has given it momentum.

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HORSES for courses theory particularly applies to "Odds Against Tomorrow" (United Artists). A crime melodrama, hingeing on the colour bar, it has been most successful where there is a considerable "dark" population. An independent exhibitor operating in such an area told me the film nearly broke records.

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REPORTS on "The Jayhawkers" (Paramount—VistaVision) are most encouraging. There is always a market for a good western and "The Jayhawkers" definitely comes in this category.

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"TAMANGO" (Columbia—CinemaScope—French), the slave ship melodrama, has just reached port. Its hold's not bursting with gold.

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THE FIRST week's takings of "Moment Of Danger" (Warner-Pathe—British) are nothing to shout about. Pity that "Tamango" and "Moment Of Danger," both featuring Dorothy Dandridge, should come out almost together.

\+ + +

LASTLY, a word about reissues. Charlie Brown, general manager of the Clavering and Rose Circuit and chairman of the London branch CEA, tells me he has found quite a good system. Booking the top films in the KINE. survey of 1959. Why not give it a trial?

RENTERS' NEWS

Renown line-up for Dyro this year

DYRO'S sales staff met at the Renown theatre recently to hear from George Minter and Len Hope of the line-up of pictures due from Renown this year.

George Minter referred to the outstanding success of the recent release, "The Rough and the Smooth," in Britain and overseas. He said it had grossed more money than any other picture put out by Renown.

"Its technical excellence and superb production polish was not the exception but the rule, as films already produced and those to go into production would bear favourable comparison," declared Mr. Minter.

He emphasised the powerful appeal of "Beat Girl" and "Dentist in the Chair" which salesmen had come to see.

Mr. Minter said that he would next produce the Gillian Freeman story, "The Liberty Man," adapted from her nationally successful book.

It would be a strong controversial picture, with top-ranking stars and direction.

He was also preparing another comedy subject, "It's Cheap at the Price," based on a story by Edward Hyams, which was both highly hilarious and original. It would be followed by "The Fifth Season of Love," a colourful drama of adventure with a spectacular Siamese background.

Len Hope spoke of the films the salesmen would be busily selling over the next few months and their special angles of appeal.

After seeing "Beat Girl" and "Dentist in the Chair" the salesmen were unanimous in their praise for the two pictures and impressed by the entertainment quality.

Paramount's big new shorts programme

AS THE FIRST major step in a long-range expansion of its activities in the field of short subjects, Paramount will produce and distribute a new series entitled "Sports Illustrated."

Filmed in co-operation with the magazine of the same name, the "Sports Illustrated" series will be inaugurated with six subjects, to be released at the rate of one every two months, beginning on July 1, 1960.

Each subject will be photographed in Eastman Color and wide screen, and will be one reel or approximately ten minutes in length.

Under current plans, the first subject in the new series will be "Sports of the Florida Keys," which will then be followed by "Sk... Chile." Leslie Winik is executive pro... the series, with Martin Andrews serving ... writer and director.

As part of a cross promotion by P... and *Sports Illustrated*, the magazine ... light each new subject concurrent ... national release.

In announcing the production and di... of Paramount's first new live-action short... in four years, George Weltner described ... vitalisation move as "a very important ... to the company's feature picture output.

The Paramount "Sports Illustrated" ... subjects will be in addition to the c... regular output of colour cartoons.

During 1960, Paramount Cartoon Stu... produce 20 new subjects, which will b... mented by the re-release of eight cartoon ... pions" and an additional new serie... announced, consisting of live-action ... shorts.

Another honour for 'Last Angry Man'

FRED KOHLMAR'S "The Last Angry Man," chosen as the Royal Film for 1960, a Columbia release, received an award from the American National Council of Christians and Jews.

The winners of the 25 awards were selected from all divisions of the media of mass communications "for outstanding contributions to the cause of brotherhood."

"The Last Angry Man" tells the story of an old doctor who was more interested in his patients' medical needs than in their ability to pay.

The National Brotherhood Award is the highest recognition conferred in the field of communications by the National Conference of Christians and Jews. The efforts of the recipients were selected by professional leaders in all media branches from more than 600 nominations.

'Toby Tyler' opens big in America

"TOBY TYLER," the new Walt Dis... presentation in Technicolor, starring Ke... Corcoran, Henry Calvin, Gene Sheldo... Bob Sweeney, Richard Eastham and ch... panzee "Mr. Stubbs," has opened to fine bu... ess in the States.

At the Vogue, Los Angeles, the film is ... ported to be doing "sock business": "... bust" describes the picture's box-office recepti... at the Viking, Philadelphia; while "shapes s... t" is the verdict at the Orpheum, St. Lo... and "bang-up" at the Roosevelt, Chicago.

Other important American situation... where outstanding business is being done b... Toby Tyler" include the Fox, San Franc... the Capitol, Washington, the New, Baltim... and the Orpheum, Minneapolis.

"Toby Tyler" is due to open in ... ndon's West End in the near future and an ... ensive exploitation campaign is currently bein... lanned by the Disney London office.

Launder and Gilliat film for Russia

A PLAID KILT from the Scottish ... ilands will soon be swishing across Russia ... inema screens as the result of a film deal to ... se the

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Gilliat production "Geordie" in
ion.
tion in Russia follows a cash deal
International and Sovexport Film

g on this announcement, Frank
rector of the film, said: "I would
this open the way to co-production
ain and Russia. I even look forward
when we shall work in Moscow and
film units at Shepperton."
British cinema audiences will see the
ture ballet film "Lileia" and two
"Dawn in Moscow" and "On Ice
."

Colu bia-MGM over eas deal

DISTR UTION of Columbia pictures through MGM organisation in South Africa, in a deal involving two years' product, has just been ann ced by the two companies.

The te ory involved in the contract includes all of A a south of the Equator, comprising the Unio of South Africa, Kenya, Uganda, Tanganyik... Southern and Northern Rhodesia, and Portuguese East Africa.

Jerry Lewis does all the jobs

JERRY LEWIS is producing, directing and starring in "The Bellboy" from an original script which he wrote in 1956. It is being filmed mostly on location in Florida.

With this film the star makes his debut as a director. It is also the first time that a screenplay he has written has been filmed.

Nick Castle is to do the choreography for dance and comedy numbers.

Alex Gerry has been signed for a leading comedy role. This will be his fourth association with Jerry Lewis.

The film is being made as a joint Paramount-Jerry Lewis venture, for Paramount release.

'Pillow Talk' is still breaking records

U-I's Rock Hudson-Doris Day romantic comedy with music, "Pillow Talk" is equalling its record-breaking West End reputation in cities throughout the country.

After chalking up fine business in the States and pulling in more money in Europe than any other U-I film for the last eight years, "Pillow Talk" broke the Universal record for an opening week take at the Odeon, Marble Arch, where it was premiered.

During the second and third weeks at the theatre the film again smashed all previous U-I record takes.

At the Gaumont, Birmingham, "Pillow Talk" achieved, "by a very considerable margin," the biggest take of any U-I film ever shown there.

The Regent, Brighton, also reported "fantastic business." So did the Super, Oxford. And at the Odeon, Tottenham Court Road, "Pillow Talk" made more money than any other U-I film for years.

On the first leg of its London release, the film chalked up one of the highest ever U-I takes on a National circuit in North-West London. North-East and South London also reaped a chinking harvest.

At the Scala, Glasgow, where "Pillow Talk" recorded one of the highest opening takes in the theatre's history, the film was retained for a third week.

"Pillow Talk," in colour and CinemaScope, also stars Tony Randall. It is an Arwin production released by U-I through RFD.

GERMAN HONOURS FOR 'SAPPHIRE'

Apart from receiving the cultural designation of "wertvoll" allowing the film a tax reduction in Germany of up to 5 per cent., The Rank Organisation's "Sapphire," produced and directed by Michael Relph and Basil Dearden, and starring Nigel Patrick, Yvonne Mitchell, Michael Craig and Paul Massie, has been honoured by two religious bodies in Germany.

The Catholic Film League, which compiles a list of the 12 best pictures of the year, has named "Sapphire" as the first to be chosen; while Germany's Evangelic Film Guild has selected the Rank dramatic thriller as the best picture of the month of January.

'Petticoat' scores in Dublin

LATEST reports of UI's sparkling Cary Grant and Tony Curtis underwater comedy "Operation

continued on page 20

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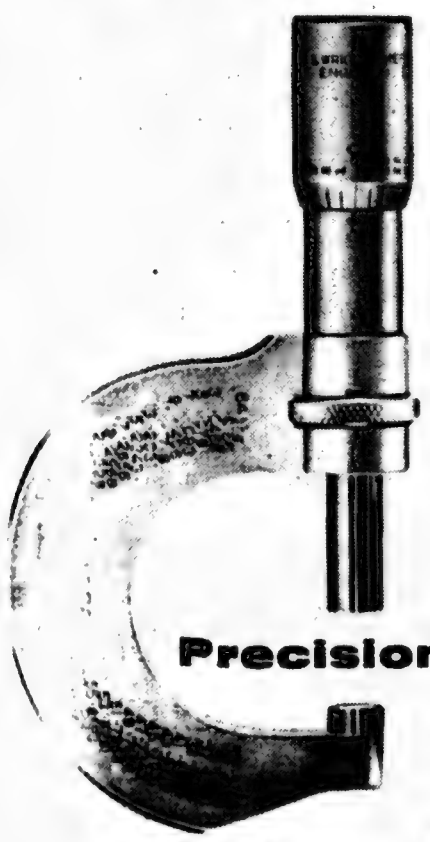

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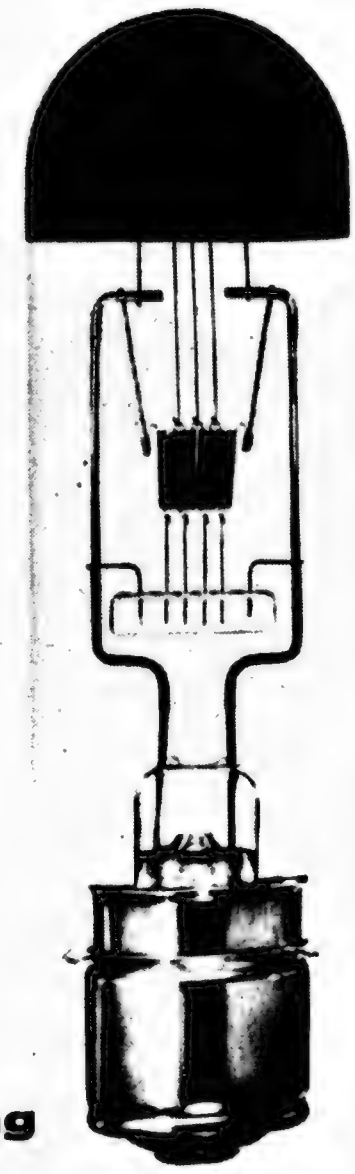

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Production

by BILL EDWARDS

INDEPENDENT ARTISTS — the company headed by Julian Wintle and Leslie Parkyn at Beaconsfield—is the only production set-up not to reflect the present inactivity in British studios.

On the contrary. Its forward programme of first and second features is already over-committed. With "Never Let Go" now on the floor at Beaconsfield, for example, an hour-length feature "The Professionals," directed by Don Sharpe, has had to be farmed out to Pinewood.

And the future is even busier. Here's the line-up for the next three months:

March 21: "The Big Day," directed by Peter Graham Scott and starring Donald Pleasance.

April 11: "Echo of Barbara," for Rank release and directed by Sid Hayers.

May 2: "Snowball," for Rank.

May 23: "Linda," directed by Don Sharpe.

Incidentally, both "The Big Day" and "Linda" are for Bryanston and are hour-long features designed to make up Bryanston programmes.

"Payroll," a sex-melodrama for Anglo Amalgamated scripted by John Crewes, will follow, and Howard Clewes has completed the script for "Frontiers of Fear," a big-budget subject which will start in May or June. This will be shot largely on location in Tunisia.

In addition, half the Edgar Wallace stories recently acquired by Anglo Amalgamated, will be made as hour-length features at Beaconsfield.

The new sound stage is almost completed and will be in operation for the middle of the year.

Says Julian Wintle: "Then we shall be at it absolutely non-stop. We plan that neither of the stages will ever be idle. For smaller productions we shall be shooting on both stages. For the larger ones we shall build on one stage while we film on the other."

The present production "Never Let Go"—formerly titled "Moment of Truth"—continues Independent's policy of films for the international market but is the first to be made without a foreign star (the cast is headed by Peter Sellers, Richard Todd and Adam Faith).

Said Wintle: "We believe the story itself is international, with characters who can be understood, and gain sympathy the world over."

Produced by Peter de Sarigny it tells the story of a hapless salesman, an inept man who has never followed anything through with success in his life. The turning point comes when his car is stolen by a highly organised gang. He sets out to trace it, with the desperate determination that here at last is something in which he must succeed.

The story started life when John Guillermin, who directs, had his own car stolen. He mentioned it in conversation to Peter de[illegible] Inevitably the question arose: "Wh[illegible] happen if you were completely depe[illegible] your living on a car?"

The idea grew into a story outline [illegible] handed over to Alun Falconer who [illegible] script.

+ + +

TITLE of Allied Film Makers' nex[illegible] tion: "The Man in the Moon," starring [illegible] More. It's a comedy, will be pro[illegible] Michael Relph and directed by Basil [illegible] Filming is due to start at Pinewood on [illegible]

Michael Relph and David Climie's s[illegible] of a professional guinea-pig—played b[illegible] who gaily volunteers for any scientific e[illegible] going, from catching a cold to livi[illegible] water for a week. When it is planne[illegible] a rocket to the moon it's inevitable th[illegible] will be the first passenger.

"The Man in the Moon" will be t[illegible] second production from Allied Film Makers, [illegible] company formed recently by Michael Re[illegible], Basil Dearden, Richard Attenborough, Bry[illegible] Forbes, Guy Green and Jack Hawkins in associ[illegible] on with The Rank Organisation.

News of other Pinewood productions: Norman Williams' "Piccadilly Third Stop," di[illegible]ted by Wolf Rilla, starts filming on March 31 [illegible] "The Singer Not the Song" is scheduled for April 4. Produced and directed by Roy Baker [illegible] Jack Hanbury as associate producer this will open with locations in Granada and Malaga.

+ + +

OTTO PREMINGER'S British production "Exodus" goes before the cameras in Israel and Cyprus on March 28. The cast is headed by Paul Newman, Eve Marie Saint, Ralph Richardson, Lee J. Cobb, Peter Lawford, Sal Mineo, John Derek, Hugh Griffith and David Opatoshu.

The production will be in colour and the new Panavision 70 wide-screen process for United Artists release.

+ + +

JOHN GILLING'S next production with Alliance Films "The Streets are Clean" will be due to go into Twickenham in mid-April. Gilling, who wrote the script, will direct.

"It's an up-to-date treatment of the prostitution business," he said. "The streets may be clean but what has now happened is that the streets have gone inside. . . . The story is centred on a chase which starts in London and finishes in Liverpool."

Following "The Streets are Clean" Gilling will make "The Lancers of Bengal" [illegible] Triad Films, the company he heads with M[illegible]s Berman and Bob Baker. Filming is due to start in Spain around October.

"The Challenge," the Alliance p[illegible]uction which Gilling directed at Twickenham is now completed and a print is expected this [illegible]k.

SCRIPT CONFERENCE: Producer Peter de Sarigny and director John Guillermin on the set of Independent Artists' "Never Let Go," now filming at Beaconsfield

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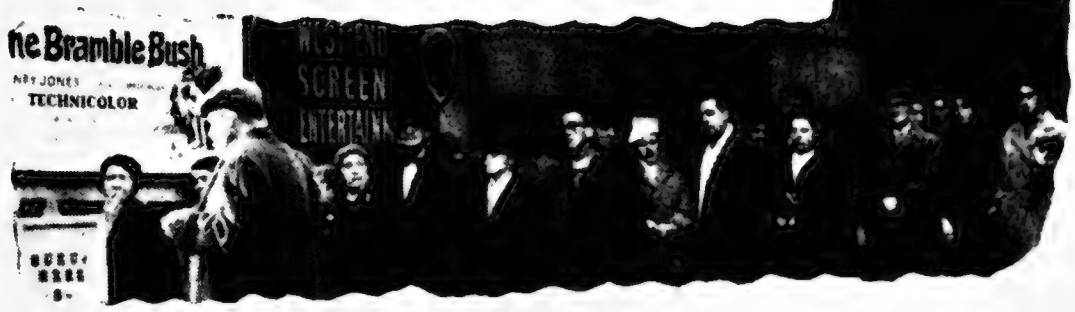

The Bramble Bush STARRING Richard Burton · Barbara Rush Jack Carson · Angie Dickinson · James Bond

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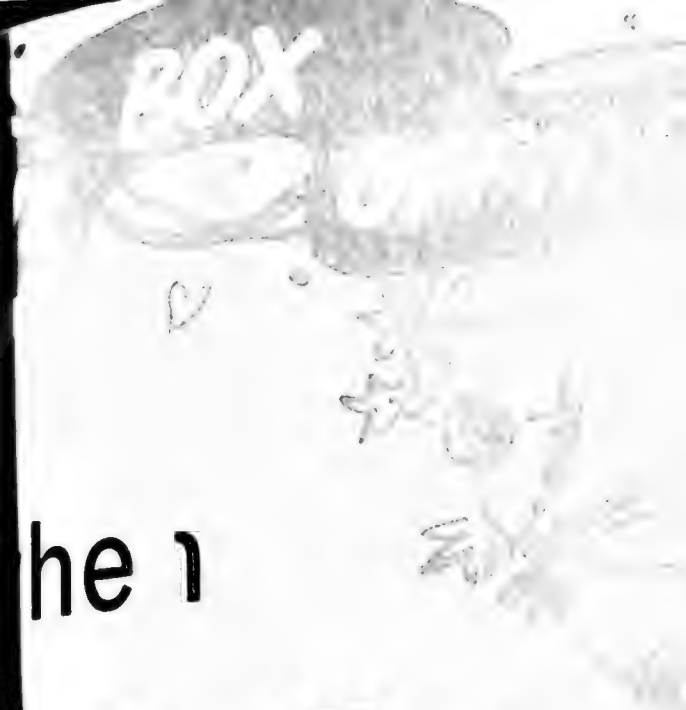

THE CELEBRATIONS COMMENCE at the CARLTON HAYMARKET on THURSDAY, MAR. 10 when Let's Get Married HAS ITS WEST END PREMIERE PRESENTATION

GENERAL RELEASE A.B.C. CIRCUIT MAY 2

KINE. Booking Guide

TRADE SHOW OFFERS—FEBRUARY, 1960

Title	Regd. No.	Renter	Running Time (min.)	Certificate	Length (feet)	Stars	Box-Office Angle	"Kine." Review	Release Date
AS LONG AS THE HEART BEATS	F. 25013 ...	New Realm ...	93	A	8,308	O. E. Hasse ... Heidemarie Hatheyer	Domestic and clinical melodrama. Good Continental "double bill" (C)	Feb. 11	-
BAT, THE	——	Warner-Pathe	78	A	7,005	Vincent Price ... Agnes Moorehead	"Who-dunnit." Good average thriller "double bill" (C)	Feb. 25	28
BEAST FROM HAUNTED CAVE	F. 25022 ...	Grand National	65	X	6,048	Michael Forest ... Sheila Carol	Supernatural melodrama. Usable "gimmick" second (NC)	Feb. 18	
BED OF GRASS	F. 25019 ...	Gala	80	X	7,205	Anna Brazzou ... Mike Nichols	Sex melodrama. Booking solely for art houses (NC)	Feb. 11	
†BIG HUNT, THE	F. 24986 ...	MGM ...	54	U	4,853	Ellis Dungan ...	Jungle adventure. So-so "second" (C)	Feb. 11	7
†BRAMBLE BUSH, THE ...	——	Warner-Pathe	100	A	9,016	Richard Burton ... Barbara Rush	Romantic melodrama. Box-office roughage (C)	Feb. 25	14
*CARRY ON CONSTABLE ...	Br./E. 25032	Anglo Amalgamated	85	U	7,781	Sidney James ... Eric Barker Joan Sims	"Blue Lamp" burlesque. Excellent British title and series light booking (C)	Feb. 25	11
*CONSPIRACY OF HEARTS ...	Br./E. 24978	Rank	113	U	10,161	Lilli Palmer ... Sylvia Syms Ronald Lewis	World War II melodrama. Excellent British general booking and heaven-sent woman's picture (C)	Feb. 4	r. 11
COUNTERPLOT	F. 25031 ...	Eros	76	A	6,932	Forrest Tucker ... Allison Hayes	Crime melodrama. Moderate "second" (C)	Feb. 25	—
*COVER GIRL KILLER ...	Br./E. 24976	Eros	60	A	5,500	Harry H. Corbett ... Felicity Young	Crime melodrama. Useful British "second" (C)	Feb. 4	—
*DATE AT MIDNIGHT	Br./E. 24971	Paramount ...	56	A	5,056	Paul Carpenter ... Jean Aubrey	Pocket crime melodrama. Good British "second" (C)	Feb. 4	eb. 29
DEVIL'S PARTNER	——	Grand National	75	X	6,789	Ed Nelson ... Jean Allison	Horrific melodrama. Good "X" programmer (NC)	Feb. 25	—
†DOG OF FLANDERS, A ...	F. 25027 ...	20th Century-Fox	96	U	8,689	David Ladd Monique Ahrens	Boy and canine melodrama. Very good popular and family fare (CC)	Feb. 18	-
EYES WITHOUT A FACE ...	F. 24972 ...	Miracle ...	87	X	7,885	Pierre Brasseur ... Alida Valli Edith Scob	Franco-Italian melodrama. Gimmick Continental solely for tough joints (NC)	Feb. 4	
FALL, THE	——	Curzon ...	86	X	7,740	Elsa Daniel ... Lautaro Murua	Domestic drama. Average booking for specialised audiences (NC)	Feb. 11	—
*FLESH AND THE FIENDS, THE	Br./E. 25012	Regal	97	X	8,712	Peter Cushing ... June Laverick	Spine-chiller. First-rate British thriller (NC)	Feb. 4	-
†FLYING FONTAINES, THE ...	—	Columbia ...	84	U	7,571	Michael Callan ... Evy Norlund	"Big Top" melodrama. Good programmer (C)	Feb. 25	-
GIGANTIS, THE FIRE MONSTER	F. 25030 ...	Eros	76	A	6,989	Hiroshi Koizumi ... Setsuko Wakayama	Hectic stunt melodrama. Reliable gimmick "double bill" (C)	Feb. 18	-
*†GIRLS OF LATIN QUARTER...	—	E. J. Fancey ...	69	A	6,250	Bernard Hunter ... Jill Ireland	Happy-go-lucky comedy. Good British light booking (C)	Feb. 11	--
†GOLIATH AND THE BARBARIANS	F. 25020 ...	Anglo Amalgamated	85	U	7,732	Steve Reeves ... Chelo Alonso	Action melodrama. Good popular industrial hall hokum (C)	Feb. 18	--
*INN FOR TROUBLE	Br./E. 25034	Eros	89	U	8,080	Peggy Mount ... David Kossoff	Frothblowers' romp. Reliable British light booking (C)	Feb. 25	Apr. 3
JAILBREAKERS, THE ...	F. 24981 ...	Anglo Amalgamated	63	A	5,720	Robert Hutton ... Mary Castle Michael O'Connell	Hearty "ghost city" melodrama. Reliable "second," particularly for the industrial element (C)	Feb. 4	—
*JAZZ BOAT	——	Columbia ...	96	A	8,643	Anthony Newley ... Anne Aubrey	"Teddy boy" melodrama. Good British popular booking (C)	Feb. 18	Mar. 21
†KRUSCHEV MAN OF PEACE ...	——	Gala	59	U	5,305	——	Film record of Kruschev's tour of the United States. Suitable mainly for specialised booking (C)	Feb. 4	—
*LET'S GET MARRIED ...	——	Eros	90	A	9,165	Anthony Newley ... Anne Aubrey	Comedy drama. Reliable British star and title proposition (C)	Feb. 18	—
*LIFE IS A CIRCUS	Br./E. 24970	British Lion	84	U	7,524	The Crazy Gang ... Shirley Eaton	Comedy extravaganza. Acceptable British star and title light booking (C)	Feb. 4	—
†LOVE SPECIALIST, THE ...	F. 24980 ...	Grand National	84	U	7,600	Diana Dors ... Vittorio Gassman	Comedy drama. Very good light booking (C)	Feb. 11	—
MAN OF STRAW—THE SEDUCER	——	Mayfair ...	85	A	7,800	Pietro Germi ... Luisa Della Noce Franca Bettoja	Down-to-earth Italian domestic melodrama. Good Continental woman's film for commercial and art houses (C)	Feb. 18	—
*NAKED FURY	——	Butcher's ...	60	U	5,451	Reed De Rouen ... Kenneth Cope	Crime melodrama. Good British "second" (C)	Feb. 4	Feb. 22
*NIGHT TRAIN FOR INVERNESS	Br./E. 24965	Paramount ...	68	U	6,120	Norman Wooland... Jane Hylton	Pocket suspense melodrama. So-so British "second" (C)	Feb. 4	Mar. 7
†ONCE MORE, WITH FEELING	F. 25014 ...	Columbia ...	92	A	8,290	Kay Kendall ... Yul Brynner Gregory Ratoff	Sophisticated comedy. Excellent star light booking, particularly for good- and high-class halls (C)	Feb. 11	Apr. 25
PLAN 9 FROM OUTER SPACE	——	Grand National	79	X	7,100	Bela Lugosi ... Mona McKinnon Gregory Walcott	Science-fiction melodrama. Doubtful booking, anyway, for average halls (NC)	Feb. 2[illegible]	—
† SCREWBALL, THE	F. 24994 ...	Films de France	81	U	7,300	Darry Cowl ... Beatrice Altariba	French comedy. Ticklish Continental, anyway, for average halls (C)	Feb.	—
†SERENGETI SHALL NOT DIE	——	Astral	75	U	6,750	——	Outstanding nature studies. Excellent booking for family halls (C)	Feb.	—
SEVEN THIEVES...	F. 25026 ...	20th Century-Fox	101	A	9,171	Edward G. Robinson Joan Collins Rod Steiger	Romantic adventure. Capital general booking (C)	Feb. 1	Mar. 28
*SINK THE BISMARCK ! ...	Br./E. 24982	20th Century-Fox	98	U	8,791	Kenneth More ... Dana Wynter Karel Stepanek	War dramatic documentary. Outstanding British prestige picture and infallible commercial proposition (CC)	Feb. 1	Apr. 4
STORY ON PAGE ONE, THE	F. 24968 ...	20th Century-Fox	123	A	11,066	Rita Hayworth ... Anthony Franciosa	Courtroom melodrama. Good general and star booking (C)	Feb.	Mar. [illegible]
SURRENDER—HELL	——	Warner-Pathe	73	A	6,660	Keith Andes ... Susan Cabot ...	Factual World War II melodrama. So-so "programmer" (C)	Feb. 1[illegible]	Feb. 29
12 TO THE MOON	——	Columbia ...	75	U	6,708	Ken Clark ... Robert Montgomery	Science-fiction melodrama. Good "second" (C)	Feb. 2[illegible]	Mar. 21
†VENICE, THE MOON AND YOU	——	Gala	100	A	9,000	Alberto Sordi ... Marisa Allasio	Comedy "travelogue." Insipid Continental light fare (C)	Feb. [illegible]	—
WASP WOMAN, THE	F. 25023 ...	Grand National	60	X	5,601	Susan Cabot ... Fred Eisley	Hectic science-fiction melodrama. Reliable gimmick "double bill" (NC)	Feb.	—
†WOMAN LIKE SATAN, A ...	F. 24992 ...	United Artists	84	X	7,649	Brigitte Bardot ... Antonio Vilar Michel Roux	Franco-Italian melodrama. Very good star, title and gimmick proposition (NC)	Feb.	—

Reissues

†GUN FURY	F. 18803 ...	Columbia ...	81	U	7,311	Rock Hudson ... Donna Reed	"Horse opera." Outstanding alfresco "thick ear" (C)	Feb	--
†LORNA DOONE	F. 15347 ...	Columbia ...	82	U	7,423	Richard Greene ... Barbara Hale	Romantic costume piece. Capital title "outdoors" (CC)	Feb	--

(CC) Excellent for Children. (C) Suitable for Children. (NC) Not for Children. * British Quota Picture. † In colo

Kenneth Rive, managing director of Gala FD, has just completed a round the world tour visiting overseas contacts and buying new product. In Japan he signed a deal with Shochiku for a five-year contract to cover the entire European market and the British Commonwealth. Kiyoshi Takamura, managing director of Shochiku, is seen above (right) with Kenneth Rive and Robert M. Lury, vice-president of Shochiku

GALA TO DISTRIBUTE JAPANESE FILMS

Above: Kenneth Rive, at the press conference arranged by Shochiku in Tokyo. Right (seated): Kyoko Izumi (actress), Kenneth Rive, Akiko Koyama (actress) Kimiko Fukuda; (standing): Tatsuo Hosoya (head of the Shochiku Ofuna Studios), Robert M. Lury (vice-president of Shochiku) Shiro Kido (president of Shochiku), Kiyoshi Takamura and Noriko Maki (actress). Below: The Shochiku Follies Revue

Television

by TONY GRUNER

THIS IS a story which should interest all members of the Federation of British Film Makers who want to see more British TV productions.

Title: "The Case of the King of Diamonds." "King of Diamonds" is a new series of thirty-nine films which goes into production next month under the production banner of Harry Alan Towers.

Towers is getting 100 per cent. American finance for this project, which is backed by ZIV, makers of "Highway Patrol" and "Sea Hunt" and sponsors of Towers' last series, "Dial 999."

What is so different about this series? "King of Diamonds" has got a pre-production guarantee for approximately 15 per cent. of the budget from three major programme contractors —Associated-Rediffusion, Granada, and ABC TV.

Moreover, the series will be made in both America and in Britain with 20 films shot in Hollywood and 19 in this country.

ITA has informed ZIV's European chief, Joe Brandel, and Towers that they consider this project justifies a 50 per cent. British quota. Thus ZIV has been able to solve two major problems facing all American distribution-production companies: how to make a series under its own control which will also get through the 14 per cent. quota and how to get such a series a guarantee of a major network deal.

The success of "King of Diamonds" will probably fashion a pattern for all further American production deals in this country. It will also lay to earth the existing belief that programme contractors can only become involved in an Anglo-American series by putting up the money for the project on a 50/50 basis.

Both ABC and A-R have, in the past, had disastrous experiences with some of the "profit sharing" schemes advanced by American companies.

Here are some figures. The average payment for a top American series on ITV is approximately 3,000 dollars; for a British series the figure is double. So a British company, on a 50/50 basis, would put up to 12,000 dollars for each filmed episode, an excess of 6,000 dollars over the American price, in the hope of enjoying ultimate profits from world sales.

Have there been any profits from British series? With the exception of "Robin Hood," no British series has made a profit overseas.

This has been one of the reasons why the companies, with the exception of ATV (which is in the distribution business itself) have, in the past rejected TV co-production.

In this new deal with ZIV, the contractors gain a number of advantages. A good commercial series, produced in the Hollywood manner but enjoying British quota, at a cost which, episode for episode, is slightly under the market price for British-made film programmes.

Actual cost of "King of Diamonds" is approximately 5,000 dollars an episode, making the series, as a whole, one of the cheapest buys in many years for ITV companies.

Naturally it has taken some time to set up the deal and the most active man in working out all the details was Towers himself. He conceived the idea and format of the "King of Diamonds," an international adventurer. He went to Sir Robert Fraser of ITA and put to him the proposition of a British-produced series, controlled by an American company, and received the 50 per cent. quota blessing.

With Brandel, he visited and negotiated with ABC, A-R, and Granada, showed them the format and script, and received their guarantee to screen the series. He flew to Hollywood and saw the heads of ZIV, who welcomed the opportunity to get a series of this kind on to British TV screens.

Production of "King of Diamonds" starts next month in Hollywood and then moves over to the United Kingdom.

In a business fraught with so many dangers and difficulties, one must in all honesty congratulate Towers for playing this brilliant trump card.

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RENTERS' NEWS

—continued from page 13

Petticoat" comes from Ireland, where, at the Savoy, Dublin, it has chalked up big business, claims RFD.

"Operation Petticoat" is a Granart production.

Disney holiday contest attracts 100,000

OVER 100,000 entries have been received for the Walt Disney "Holiday in Switzerland" contest on "Third Man on the Mountain."

In the competition, cinema patrons are asked to select — in order of preference — the eight most exciting sequences from the film.

The list of prizes includes two weeks' holiday in Zermatt — where "Third Man on the Mountain" was filmed — plus first-class air travel by Swissair, first-class hotel accommodation, rail travel in Switzerland and free excursions.

Big demand for premiere tickets

TICKETS for the British Royal premiere of Columbia's "Once More, With Feeling!" which will be in aid of the Horder Centres for Arthritics, have been selling well. Princess Margaret will attend the premiere of Stanley ... Technicolor production at the Leicest... Theatre, on March 31.

The picture is now playing its world ... at the Radio City Music Hall, New Y...

Ticket prices range from 25 guinea... few left at this price) to 10s, 6d.

Bookings can be made through Geo... at 33, Orange Street, London, W.1. T... Tra. 6363.

Grand National dran... on ABC release

GRAND NATIONAL'S British pictu... pot" has been booked for ABC circ... starting in London on March 27.

"Jackpot," which was produced b... J. Wilson and directed by Montgom... was shot at Walton Studios, and is ... Film Production. It stars William Hart... McDowall and Eddie Byrne, and is a su... murder story.

The music was recorded under the di... Phil Martell, and a modern track, com... Don Banks, was recorded by leading British jazz musicians.

"Jackpot" is being trade shown at the Hammer Theatre, Wardour Street, tomorrow, Friday, at 10.30 am.

Pictorial off to Pakistan

ROY LEWIS, producer of Pathe Pictorial is in Pakistan on a special, exploratory mission to discover new subjects for future editions of this Technicolor magazine feature.

Arrangements have been made for him to meet leading Government officials in Pakistan, and to visit places of interest including the Khyber Pass.

'Suddenly' promise

SAM SPIEGEL'S Horizon British production, "Suddenly, Last Summer," for Columbia release, is well on its way to becoming the biggest at the box-office since the company's all-time money-maker, "The Bridge on the River Kwai" according to Rube Jackter, vice-president and general sales manager. On the basis of the first 2... engagements, the film is expected to gross ... than £3 million domestically.

Signs for Columbia

FRANKLIN J. SCHAFFNER has ... signed to a long-term multiple picture deal ... director by Columbia.

Schaffner will have his own corpo... set-up which will release through Columbia ... pictures he directs.

Booked for 'Queens...

THREE new Walt Disney produc... been booked for showing on board s... world's crack liners in the course ... few months.

"Sleeping Beauty" will provide th... on the Queen Elizabeth and Queen M... March. "Third Man on the Mount... shown on the Ivernia, Saxonia, Sylva... of Britain, Media, Parthia, Carinthia... Empress of France in the near future.

"White Wilderness" is scheduled f... tion on the Queen Elizabeth, Q... Saxonia, Empress of France, Sylva... of Britain, Media, Parthia, Carinthia, and Ivernia.

Showmanship

by FRANK HAZELL

DURING the last year there has been a significant change in the type of contest promoted by national newspapers and advertisers—and a change which the cinema industry would do well to note.

Huge cash prizes for giving the correct answers to a series of simple questions—with several possible answers to each question—are out. They have been replaced by contests which require skill.

The "News Chronicle" has had its "Get Ahead" contest. Other papers have sponsored playwriting contests, as well as contests for short stories and similar publicity schemes.

The common denominator is advertising and prestige value over a long period for a high initial cost.

The sudden switch to this type of contest must obviously have come as a result of market research—most industries spend a great deal of money on this—and we should jump on the bandwagon.

We spend very large sums of money on prizes. Let's use it in this more adult manner and I'm sure we'll get better value for our money.

THE COMPANY OF SHOWMEN

Newsreels are still important

THE NEWSREEL has always been a vital part of the cinema programme, and even with the introduction of regular coverage by television, it still forms the basis of a well-balanced programme.

N. Hartle, Capitol, Bolton, gained good press for Pathe News when he arranged that Nat Lofthouse should be presented by the Mayor with a film record of highlights from his footballing career. A special foyer display of the star footballer's trophies and medals was also mounted, together with his "caps."

Floral decoration

W. E. Roberts arranged a gala re-opening of his theatre the ABC, Wallasey, and this embraced all the town's civic and official dignitaries. The parks department had performed a fine job of floral decoration throughout the theatre, and trumpeters of the Royal Corps of Signals played a fanfare to herald the first performance in the redecorated cinema. Telegrams and baskets of flowers, expressing good wishes, were received from film industry and local traders, and the souvenir programme was simple and attractive.

Presswise the opening received good coverage, as also did the theatre's name change, which, from the correspondence columns, seems to have been not well received as one would wish.

Affection

Other points apart from the larger film display ads, was the attractive double-page composite, and from the ... support there remains little doubt of the affection in which they hold this theatre.

At the ... Purley, **Frederick Tyler** gained some useful publicity on a general press release covering ... top box-office attractions at his theatre over the past year. This kind of general coverage gives the right perspective on the cinema, for looking through such a list one cannot but admit that cinema still offers the best overall entertainment.

I think we neglect this general coverage in the everyday fight for reportage on our current programme, and what the cinema intends to do. It's as well to pause and remind patrons what it has done, and it is a record that we need not be ashamed of.

Essoldo cinemas have been running for some time a series of talent contests, and whilst these are some of the oldest additions to cinema entertainment, they still seem to have drawing power.

At the Savoy, Paddington, **R. F. Marshall** was able to offer some top prizes in the series he has just completed, from a week's contract at the Gargoyle Club, to special recording tests with a television company. The judges were mainly representative of television, which perhaps is good from many points of view, but one would have liked the cinema represented somewhere, rather than only television and variety.

In every way the contest seems to have been well received, and as an addition to general box-office appeal it also appears to have made its mark.

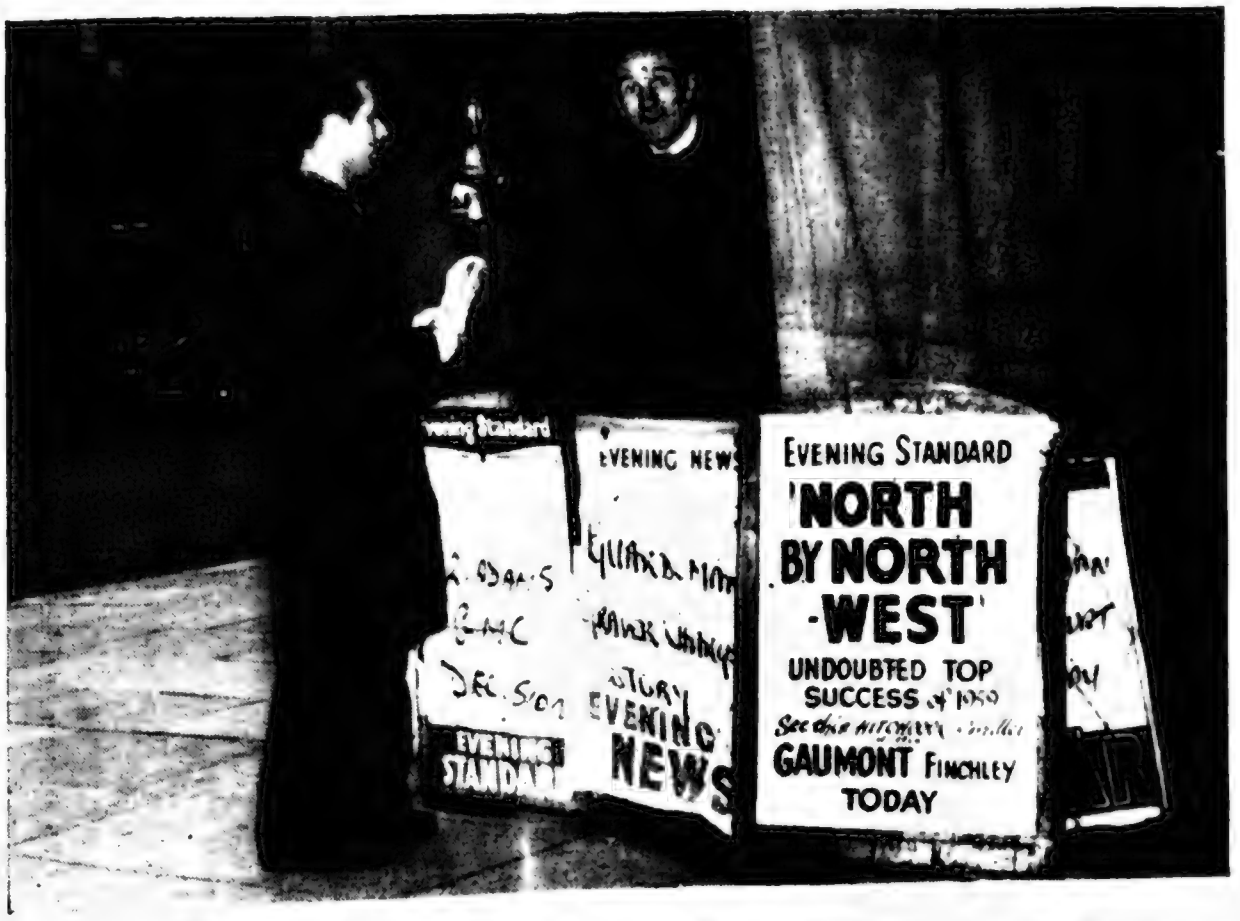
A. Evans, Savoy, South Shields, arranged a good full window display for "The Mummy," which linked with Egyptian rugs. There was also a reciprocal display in the theatre foyer, and whilst the film link may have been somewhat remote the colourful floor covering made an ideal background for film display material.

Some appropriate press coverage was obtained by **B. W. E. Nethercote,** A/M, Olympia, Cardiff, for his screening of "The FBI Story" when he invited to the press showing a member of the Edgar Hoover set-up. At present a legal attache at the U.S Embassy, he is still a member of the FBI, and his meeting with the Chief Constable and the Chief Superintendents of Cardiff made fine news copy which, added to the feature coverage on the film itself, made the best possible advance publicity.

Some fine press for the same theatre, this time credited to manager **W. J. Key,** for "The Nun's Story."

This film obviously deserves the kind of feature coverage it is receiving, and again Cardiff newspapers made the film a news story item as well as the normal film critics' comment.

With the increasing number of foreign nationals that are residing in various parts of the country it is very often beneficial to incorporate into the general advertising campaign a slant that appeals directly to them. I know with Greek and Italian films playing in the West End, posters in their own language and media have direct box-office appeal. It is not surprising that **John Baldwin,** Pavilion, Attercliffe, should have found with a large Pakistani audience that posters in their own language have effect. It's an extension of the specialised publicity that could well be extended



This tie-in arranged by assistant manager I. B. H. Harvey of the Gaumont, Finchley, for "North By Northwest" must have brought in plenty of customers. The stand is called the "Tally Ho" and is in one of the busiest parts of the district

The Showman also commends...

Figures in parentheses indicate number of credits

ARCHER, P., A/M, Gaumont, Stoke-on-Trent: The Big Circus, public relations, theatre publicity (3). **Atkinson, C.,** Playhouse, Windsor: I'm All Right, Jack, Carry On Teacher, The Big Circus, Operation Bullshine (4). **Adams, N.,** Astra, Wildenrath: Public relations. **Anthony, E. H.,** Dominion, Harrow: The Case of Dr. Laurent, John Paul Jones (2). **Adams, D. G.,** Regal, Kirkcaldy: Children's club. **Ackroyd, R.,** Gaumont, Plymouth: The Devil's Disciple. **Affolter, L. M.,** Odeon, Crewe: Upstairs and Downstairs. **Alexander, J.,** Gaumont, Wolverhampton: Genevieve. **Allan, S. G.,** Roxy, Glasgow: The Shaggy Dog, Children's club, Carry On Teacher, Upstairs and Downstairs (4).

BINT, B., Odeon, Sale: The Devil's Disciple, The Bridal Path (2). **Beetles, B. W.,** Odeon, Cheetham Hill: The Bridal Path, Tempest, The Diary of Anne Frank (3). **Blease, G. B.,** Odeon, Bolton: Upstairs and Downstairs, I Want to Live, My Uncle (3). **Barnes, E.,** Gaumont, Redditch: Press publicity. **Bentley, G. R.,** Odeon, Llandudno: A Hole in the Head. **Bennett, G. E.,** Gaumont, Burslem: O'Rourke of the Royal Mounted, Gunfight at Dodge City, stage show (3). **Birse, H. C.,** New Victoria, Edinburgh: Look at Life. **Brannan, J.,** Odeon, Burnage: The Bridal Path. **Brown, L. J.,** Rex, Leytonstone: Jack The Ripper. **Barker, F. A.,** Whiteladies, Bristol: Yesterday's Enemy. **Bacon, J. W.,** Regal, Beckenham: Public relations. **Boot, A.,** Regal, Southport: John Paul Jones. **Brinley, L. J.,** Gaumont, Exeter: Blind Date. **Bowen, S. H.,** Odeon, Newport: Look at Life. **Brown, C. E.,** Gaumont, Preston: North West Frontier. **Butler, T.,** Regent, Crosby: The Sad Horse. **Broadhead, P. B.,** Carlton, Salford: The Ten Commandments. **Brader, P. J.,** Odeon, Alfreton: Public relations, S.O.S. Pacific (2). **Bennett, R. W.,** Gaumont, Nottingham: Apache Drums, public relations, The Wonderful Country, Third Man on the Mountain (4). **Brissenden, F. E.,** Gaumont, Dover: Babette Goes to War, 1,001 Arabian Nights (2). **Baker, R. C.,** Odeon, Hanley: Theatre publicity. **Briggs, H.,** Empire, Mexborough: Stage show. **Browne, P. G.,** Odeon, Harlesden: The Five Pennies. **Baker, G.,** Gaumont, Manchester: Theatre publicity. **Brown, J. A.,** Gaumont, Edinburgh: North West Frontier. **Barker, F.,** Odeon, Burnley: Personal appearance. **Barr, R. E.,** Astoria, Glasgow: Stage show. **Baker, R. A.,** A/M., Hippodrome, Colchester: Blow Your Own Trumpet. **Baker, P. H.,** Odeon, Portsmouth: Public relations, 1,001 Arabian Nights (2).

COLSON, W. D., Gaumont, Leicester: The Devil's Disciple, public relations (2). **Cheepen, M.,** Astoria Old Kent Road: Theatre publicity. **Close, C.,** Gaumont, Bristol: North West Frontier. **Chappelow, J. M.,** Odeon, Colindale: Babette Goes to War. **Churcher, A. R.,** Ambassador, Hayes: Theatre publicity. **Cooke, W.,** Odeon, Kettering: Public relations. **Coe, D. J.,** A/M., Ritz, Southend: Snowfire, They Came to Cordura, The Navy Lark, Third Man on the Mountain, Gunfight at Dodge City (5). **Carpenter, A. M.,** Odeon, Sutton Coldfield: My Uncle, public relations, S.O.S. Pacific (3). **Carey, D. P.,** A/M, Odeon, Portsmouth: The Navy Lark, Babette Goes to War, 1,001 Arabian Nights (3). **Cross, P.,** Odeon, Shirley: Public relations. **Crawley, V. A.,** Odeon, Sevenoaks: Public relations. **Cully, N.,** Coliseum, Whitley Bay: Public relations, Flame of Araby, Operation Bullshine (3). **Channing, T.,** Gaumont, Middlesbrough: The Night We Dropped a Clanger. **Campbell, H.,** Ritz, Southend: Children's club. **Connett, F. A.,** Gaumont, Weymouth: North End Frontier. **Crawford, W.,** Gaumont, Hamilton: Holiday for Lovers, Darby O'Gill and the Little People, The Man Who Understood Women (3). **Crawshaw, R.,** Odeon, Taunton: Theatre publicity, The Blue Angel, Between Heaven and Hell (3). **Cross, J.,** A/M, Rex, Bedminster: The Ugly Duckling, Yellowstone Kelly (2). **Cattell, A. G.,** Regal, Torquay: John Paul Jones, The Case of Dr. Laurent (2). **Clarke, D.,** Gaumont, Stoke-on-Trent: High Society, press publicity, theatre publicity, public relations, Bullwhip, Top Rank Records, Upstairs and Downstairs (7). **Clark, C.,** Odeon, Scotstoun: Upstairs and Downstairs, Doctor in the House, The Tommy Steele Story (3). **Chantrey, G. M.,** Odeon, Glasgow: I Want to Live, North West Frontier, The Devil's Disciple (3). **Cockburn, R. C.,** Odeon, Skipton: I'm All Right Jack, A Kid For Two Farthings (2).

DICKINSON, J. F., Odeon, Rochdale: This Earth is Mine: I Want to Live, A Hole in the Head, S.O.S. Pacific (4). **Dickson, J.,** Regal, Falkirk: Yellowstone Kelly. **Demaecker, W. D.,** Mayfair, Battlefield: Serious Charge, The Ugly Duckling, Submarine Seahawk, Operation Bullshine (4). **Deacon, V. H.,** Gaumont, Coventry: Children's club, The Duke Wore Jeans (2). **Dilks, G.,** A/M., Gaumont, Leicester, Rabbit Trap.

EVANS, R. T., Gaumont, Shepherds Bush: Follow a Star. **Eccleston, N. L.,** Palace, Lancaster: Yesterday's Enemy, Last Train from Gun Hill, Up Periscope, Love Is My Profession (4). **Ellis, J. W.,** Odeon, Chester: Tempest. **Edwards, A. M.,** Gaumont, Plymouth: My Uncle, North West Frontier (2).

FENNER, J. B., Odeon, Bradford: Personal appearance. **Fray, R. W.,** Gaumont, Hinckley: Minor's matinee, Upstairs and Downstairs (2). **Frisby, E. H.,** A/M., Empire, Coventry: Jet Storm. **Franklin, P. G.,** Ritz, Barnsley: Left, Right and Centre, Children's club, Public relations, Jet Storm, Jack The Ripper, Stage show (6).

GOURLAY, W., Regal, Staines: Minor's matinee, The Rough and the Smooth, The Siege of Pinchgut (3). **Gasper, K. J.,** Odeon, Hornchurch: The Five Pennies, Follow a Star (2). **Gordon, R.,** Odeon, Llanelly: Public relations. **Gresty, H.,** Plaza, Camden Town: Public relations. **Gibson, G. C.,** A/M., Gaumont, Holloway: Stage show. **Gaukrodger, J.,** Odeon, Rotherham: I Want to Live, A Hole in the Head (2). **Goss, R. P.,** Gaumont, Chorlton: The Gunfight at Dodge City. **Glover, A. G.,** Astra, Laarbruch: This Earth is Mine. **Greenham, J. T.,** A/M., Carlton, Upton Park: Yesterday's Enemy, The Siege of Pinchgut, Jet Storm (3). **Graham, T. C.,** Odeon, Woolwich: Theatre publicity. **Guthrie, G.,** Trocadero, Elephant and Castle: Public relations. **Green, G. J.,** Odeon, Chorley: I Want to Live.

HELLEY, R., Regal, Wakefield: Children's club. **Hewlings, D.,** Astoria, Purley: Swan Lake, The Bridal Path, This Earth is Mine, A Hole in the Head, Theatre publicity (5). **Haigh, D.,** Palace, Heckmondwike: Press publicity, Public relations (2). **Honeyman, R. G.,** Odeon, Ayr: Top Rank records, This Earth is Mine (2). **Hornblow, B. V.,** Rex, Consett: Ferry to Hong Kong. **Harrower, W.,** A/M., Regal, Kirkcaldy: The Big Circus. **Hart, J. M.,** Coliseum, Glasgow: The Siege of Pinchgut, Carry On Teacher (2). **Handford, E. G.,** Rex, Bedminster: The Man Who Could Cheat Death, John Paul Jones (2). **Hobart, S.,** Odeon, East Dulwich: That Kind of Woman. **Horsley, R. E.,** Palace, Gateshead: I'm All Right, Jack. **Henderson, W.,** Gaumont, Ashton-under-Lyne: Ten Seconds to Hell, The Gunfight at Dodge City (2). **Hardie, W. W.,** Picture House, Handsworth: Upstairs and Downstairs. **Hardy, B. C.,** Odeon, Derby: The Devil's Disciple, Apache, The Wonderful Country, Top Rank records (4). **Herbert, E.,** Gaumont, Chadwell Heath: Follow a Star, The Five Pennies (2). **Higgins, H. R.,** Gaumont, Burton-on-Trent: Yesterday's Enemy, The Night We Dropped a Clanger (2). **Hainge, E. D.,** Odeon, Birmingham: Public relations, Theatre publicity (2). **Hall, J. S.,** Gaumont, Gainsborough: Upstairs and Downstairs.

INGRAM, W. P., Gaumont, Glasgow: Public relations.

JONES, N. L., Odeon, Birmingham: The Devil's Disciple. **James, J. W.,** Regal, Trowbridge: Hansel and Gretel, Genevieve, Left, Right and Centre, Serious Charge (4). **Jones, R. I.,** Savoy, Holloway: The Rough and the Smooth.

KENNEWELL, F. C., Dominion, Southall: Behemoth the Sea Monster, Friends and Neighbours, Don't Panic Chaps, The Man Who Could Cheat Death, John Paul Jones, The Case of Dr. Laurent (6). **Key, W. J.,** Olympia, Cardiff: Yesterday's Enemy.

MURPHY, P. D., R/M., Odeon, Chester: The Devil's Disciple. **Mills, P. J.,** Gaumont, Camden Street: The Boy and the Bridge, The Night We Dropped a Clanger, The Man Who Could Cheat Death, Follow a Star, North West Frontier (5). **Merrill, J. A.,** Empress, Tuebrook: Woman Obsessed, Ferry to Hong Kong (2). **McCarthy, A.,** Ritz, Harringay: Tommy the Toreador, The Man Who Could Cheat Death, Children's club, Public relations (4). **Morgan, J. J.,** Forum, Kentish Town: Tommy the Toreador, Don't Panic Chaps, The Mummy, Deadline Midnight, The Treasure of San Teresa, Behemoth the Sea Monster (6). **Mackrell, D.,** ABC, Newcastle: The Mummy. **Macpherson, D.,** George, Kilmarnock: Demons of the Swamp, minors' matinee (2). **Moore, G.,** Gaumont, Barnsley: This Earth is Mine. **Martin, N. D.,** Odeon, Hawick: The Black Arrows. **Morris, C. Q.,** A/M., Piccadilly, Birmingham; I'm All Right, Jack, I Want to Live (2). **Morris, H.,** Gaiety, Birmingham: Tarzan's Greatest Adventure, The Ugly Duckling (2). **Moffat, W. T.,** Gaumont, Southsea: The Navy Lark. **Mole, F. B.,** Odeon, Warley: Theatre publicity. **Meyrick, D. L.,** Gaumont, Crewe: The Night We Dropped a Clanger. **Murrey, H.,** Gaumont, Sheffield: Press publicity, Theatre publicity (2). **Miller, R.,** Odeon, South Harrow: Theatre publicity, Follow a Star, The Five Pennies (3). **Murray, F. C.,** Odeon, Wimbledon: Children's club. **Murray, W. S.,** Gaumont, Anfield: The Shaggy Dog.

Kine.–MGM £600 Cont[illegible]

'Cedric' scar[illegible] the custome[illegible]

AN EXCELLENT campaign for "[illegible] Northwest" comes from manager, F. C. [illegible]rray, of the Odeon, Wimbledon.

Acting on the assumption that most [illegible]rsons enjoy being mystified and pleasantly s[illegible]d, he secured the services of a dummy corp[illegible] nick-named "Cedric" by the theatre staff a[illegible] very live skeleton embodied by a doorm[illegible] and projectionist.

Cedric spent his time, prior to an[illegible] including playdate, either suspended from t[illegible] theatre roof in the auditorium after the trailer, when he was picked out with a green spotlight, [illegible] placed around the theatre.

The other spooky idea entailed m[illegible]bers of the staff walking around town in a m[illegible]nk-type robe and wearing a skeleton face ma[illegible]. The back of the robe incorporated credits, including the tie-in copy, "If you don't scare to death, you'll die laughing at . . . etc., etc."

A special guest night was staged, to which were invited leading members of variou[illegible] professions connected with crime. These included detectives, magistrates, a Home Office pathologist and the chief crime reporter of a leading national newspaper.

A very good effort for "Ask Any Girl" is submitted by **Anthony W. F. Wall** of the Gaumont, Falkirk.

He concentrated on various competitions tied-in with the manufacturers of national tie-ups.

The first competition was published by a thousand leaflets inviting entrants to submit a list of films in which David Niven had previously appeared. The editor of the *Grangemouth Advertiser* also agreed to give editorial to it.

In the second competition, which was exploited via heralds and the local press, employers were invited to nominate the perfect secretary, who received a "Lady" Schaeffer pen and an invitation to see the film.

Hints on the care of nylons featured in the third idea, with nylons being offered as prizes.

Fourth and fifth contests were linked with the book of the film and a local outfitter who donated prizes.

More Credits

"**Ask Any Girl.**"—R. W. Lane, Odeon, [illegible]lkestone; J. B. Moncur, Odeon, Barrow; P. A. Cr[illegible], Odeon Shirley; W. Sarton, Odeon, Chesterfield; [illegible] Moar, Odeon, Crosby; S. J. Hobart, Odeon, F[illegible] Dulwich; R. A. Miller, Odeon, South Harrow.

"**North by Northwest.**"—R. Ackroyd, [illegible]aumon[illegible] Plymouth; R. C. Gurdler, Dominion, [illegible]oansl[illegible]; B. H. Butler, Astoria, Brixton; T. Do[illegible] Odeon, Croydon; K. Milborrow, Odeon, South [illegible]wood.

"**It Started With a Kiss.**"—T. B. Wilk[illegible] Odeon, Kensington; D. Wright, Odeon, Ipswich; [illegible]. J. V[illegible] Crane, Odeon, Norwich.

"**The Scapegoat.**"—J. L. Laing, Regal, [illegible]berdeen; P. C. Stevenson, Rialto, Broughton; Evans, Savoy, South Shields; D. Van-Pooss, A[illegible] ABC, Southampton.

"**The World, the Flesh and the Devil**"—G. R[illegible] Bentley, Odeon, Llandudno; P. J. Mills, [illegible]aumon[illegible]; Liverpool; A. G. Lines, A/M, Gaumon[illegible] Birmingham.

"**For the First Time.**"—G. Clark, Majestic, [illegible]ewcastle-on-Tyne; I. Dale, A/M, Ritz, Sun[illegible] A[illegible]; Newton, Music Hall, Chester.

"**The Tunnel of Love.**"—A. William[illegible] Granada, Dovecot; G. Clark, Majestic, Newca[illegible]-on-Tyne; H. W. Bailie, Picture House, Govanhi[illegible]; Robert[illegible]

"**The House of the Seven Hawks.**"—H[illegible] Odeon; son, Gaumont, Bromley; L. K. Cla[illegible]; Park Royal.

"**The Mating Game.**"—F. A. Connett, [illegible]aumont, Weymouth.

"**The Naked Maja.**"—P. J. Mills, Ga[illegible] Liver[illegible]; pool.

"**tom thumb.**"—B. Bloom, Reo, Liverp[illegible]

Oliver P... grew, his jittery second in command. ... and the ... masters are terrified by the boys. A news... item about a prince from the troubles ... Middle East seeking refuge and an English ... ege education and a demand by Sid Brigge... Cockney bookmaker, that Edwards settles ... debt right away gives Edwards an idea. He arr... for Cecil, Sid's moronic heir, to pose as the p... and enrol at Chiselbury and informs Lady T... of his "capture." There are, however, ... plications when the Foreign Office deposits ... real prince at the school, but later the boys th... an attempt by foreign spies to kidnap him w... they, led by Wendover, a cheeky chappie ... staging a siege. Edwards gets the credit ... saving the prince, Lady Tasker applaud... him, and aspiring parents fondly hope their o... ing will sport a Chiselbury cap.

Prod... on.—The picture, a chapter of lunatic incident... debunks the snobbish English private school ... em without malice in circumstances that w... oke hearty laughter from both young and old... especially the former, Jimmy Edwards, ... lebar moustache and swishing cane, effectiv... combines the techniques of Harry Tate and W... Hay as Professor Edwards. He contributes ... fruity, crisply enunciated comedy portrayal ... thur Howard is to Edwards what Jerry Desmo... is to Norman Wisdom as foil Pettigrew. Martin... Hunt plays the haughty Lady Tasker perfec... Vanda Hudson gives a wider meaning to the ... le as curvacious Matron, and Paul Castelda... Melvyn Hayes and John Mitchell score ... the real and bogus princes and Wendover respectively. The by-play is apt and its siege climax ... showmanship, while realistic backgrounds further heighten the fooling. Only a dunce would turn "Bottoms Up" down.

Points of Appeal.—Breezy, good-humoured fun, popular star and supporting team, smart dialogue, good atmosphere, catchy title and U certificate.

Cash McCall

Warner-Pathe. American (U). Photographed in Technicolor. Directed by Joseph Pevney. Featuring James Garner, Natalie Wood and Dean Jagger. 7,885 feet. Release April 25, 1960

BIG BUSINESS melodrama, finely photographed in Technicolor. It's about a slick, yet ingratiating, "take-over" boy who gets a new slant on life and wins a spirited bride while putting a giant merger across. The executive suite ... its hub, but warm sentiment and crisp comedy ... as well as neat financial jiggery-pokery, furnish... the spokes. Skilfully rotated by an attrac... and talented cast, the polished overall rolls ... oothly through highly entertaining channe... Very good general booking.

Story.—Cash McCall, a dashing young financial w... rd, makes a speciality of purchasing shaky ... ncerns, tarting them up and getting out at a p... it. Grant Austen, an elderly plastics manuf... arer, fears that General Danvers, his bigges... ustomer, is planning his ruin and decid... sell. Cash offers Austen two million dolla... or the firm because he's in love with Lory... sten's daughter, and Austen accepts. Lat... ry agrees to become Cash's wife, but qua... when she finds another woman, Maude Ken... a designing house manageress, in his pen... Meanwhile, Austen thinks that Cash has ... d him of a million and threatens legal pro... gs, but all ends well. Cash and Lory ma... nd Cash restricts his business activities to ... ng a vast organisation round the Austen Co... ion.

Pr... action.—The film depicts life in the m... financial jungle, but scores its point, or ... points, without recourse to Stock Exch... jargon. James Garner looks and acts h... as the handsome, manly and quick-w... Cash, Natalie Wood is more than equal ... tional demands as Lory, Dean Jagger ... es as the nervous and somewhat selfish ... and Nina Foch, Henry Jones, Otto ... Roland Winters, Edward C. Platt and Watkins register in key supporting roles. ... are touching romantic sequences, sharp ... d-cut-diamond transactions, razor-edged ... e, bright flashes of humour and a logical ... rposeful happy ending. The settings, both interior and exterior, also impress, and the musical accompaniment is apt.

Points of Appeal.—Intriguing tale, popular and able players, obvious woman's angle, good dramatic twists, de luxe presentation, Technicolor and U certificate.

Hell Bent For Leather

Rank-Universal. American (U). CinemaScope. Photographed in Eastman Color. Directed by George Sherman. Featuring Audie Murphy, Felicia Farr and Stephen McNally. 7,341 feet. Release March 28, 1960

OUTDOOR melodrama, finely photographed in CinemaScope and Eastman Color. It deals with a husky young horse trader who gets mistaken for a bandit and has a two-timing marshal on his trail, but, thanks to a pretty, though embittered, school-mistress, eventually clears himself. There are few spectacular highlights, but sharply drawn characters, skilfully deployed against impressive backgrounds, keep its end well up. In all, wholesome "horse opera," shrewdly scored. Very good western.

Story.—Clay, a horse trader, aids Travers, a stranger, but the latter rewards Clay by stealing his horse. Clay fires at Travers, but only wings him. Travers drops his gun and Clay grabs it, but when Clay reaches the nearest town the folk recognise the gun as the one used by a desperate killer. They believe Clay is the murderer and Deckett, a marshal out to serve his own ends, arrests him. Clay escapes and seeks shelter in the schoolhouse of Janet, the local teacher. The two have similar interests, but soon after they move on Ambrose, an injured thug, and his boys corner them. Later, Travers and Deckett arrive, but during the subsequent shooting the bad men bite the dust. Janet and Clay then start life afresh.

Production.—The picture doesn't attempt to compete with "High Noon," "Stage Coach" or other classics, but is, nevertheless, holding in its own forthright way. Felcia Farr shows plenty of spirit and is particularly easy on the eyes as Jane, Audie Murphy subtly underplays his part as calm, though quick-on-the-draw, Clay, and Stephen McNally, Robert Middleton and Jan Merlin register in contrast as toughs Deckett, Ambrose and Travers. The romantic thread, stout and resilient, will appease the womenfolk, and salient situations benefit from superb scenery.

Points of Appeal.—Lusty tale, star, above-average supporting cast, pleasing heart interest, neat dramatic twists, title, CinemaScope, Eastman Color and U certificate.

The Purple Gang

Warner-Pathe. American (A). Directed by Frank McDonald. Featuring Barry Sullivan, Robert Blake and Elaine Edwards. 7,297 feet. Release March 21, 1960

SEMI-DOCUMENTARY racketeer melodrama set in the white hot prohibition period. It tells how an indomitable Detroit police chief slowly but surely puts paid to a frenzied young gang leader and his trigger-happy mob and avenges his wife's murder. The film has plenty of muscle, although it lacks the class of its stable companion, "Al Capone," and a shrewdly chosen cast and a competent director see that it runs out an easy winner against realistic backgrounds. It can safely bank on the "ninepennies" support. Good "programmer."

Story.—In the early 1930's, Bill Harley, an incorruptible detective, is prevented by Detroit welfare workers from busting the Purple Gang, hoodlums led by "Honeyboy" Willard, a dangerous psychopath. Members of the Maffia gang are hired by "Honeyboy's" victims to safeguard their interests, but the rivalry between the two mobs only worsens things. Meanwhile, Harley continues his campaign against the thugs, but is unable to make charges stick. Later, Gladys, Harley's pregnant wife, gets badly beaten up by "Honeyboy" and his boys and dies. "Honeyboy" soon liquidates the Maffia leaders, but finally Harley, who had redoubled his efforts since Gladys's death, closes in on "Honeyboy."

Production.—The picture, which blames, with justification, misguided psychiatrists for the blossoming of young hoodlums into vicious gangsters, creates effective "gay thirties" atmosphere, and nostalgia subtly mellows the rough stuff. Barry Sullivan contributes a forthright performance as the dedicated Harley. Robert Blake thoroughly convinces as the evil, scheming and squealing "Honeyboy." Elaine Edwards introduces moving sentiment as the luckless Gladys, and Marc Cavell, Joseph Turkel and Paul Dubov head a sound supporting cast. It opens on an exciting note and tender domestic asides and appropriate music and song in sleazy speakeasies are worked into its main action without lessening tension.

Points of Appeal.—Strong story, powerful cast, sly feminine angle, rugged highlights, accurate and fascinating detail and provocative title.

Your Money Or Your Wife

Rank. British (A). Featuring Donald Sinden, Peggy Cummins and Richard Wattis. Produced by Norman Williams. Directed by Anthony Simmons. Screenplay by Ronald Jeans. Director of Photography, Brendan J. Stafford. Musical Director, Philip Green. 8,165 feet. Release March 28, 1960

FARCICAL comedy, built on stage play lines. It concerns young married folk who believe they have inherited a small fortune, but, following a spending spree, have a rude awakening and take extreme measures to regain their financial equilibrium. The co-stars work hard, but a wordy and transparent script curbs their style and robs salient situations of spontaneity. Its laughs are telegraphed by the stock characters and the happy ending can be confidently predicted at the start. So-so British light booking.

Story.—Gay, comely wife of Pel Butterworth, something in the City, inherits a useful sum when her aunt dies intestate. Gay and Pel immediately become extravagant, but have a shock when a will is found stating that Gay only receives a small weekly amount from a trust fund. In the event of divorce or Pel's death, Gay can, however, claim half the fortune in cash. To discharge their debts, the pair accept boarders, including Theodore, an eccentric Pole; Mr. and Mrs. Chamberlain, an elderly couple; Thelma Cressington a dithery dancing teacher; and Juliet Frost, an attractive model. The boarders fail to pay their rents and Gay decides that the only way out is for her to divorce Pel, secure the inheritance and then remarry him. Gay selects Thelma as the other woman, but it is Juliet who actually provides the evidence and holds up the finale.

Production.—The picture steps off briskly, but although it keeps moving it seldom roams from the Butterworth's house. Peggy Cummins and Donald Sinden improvise effectively as Gay and Pel, and Richard Wattis has his moments as the family solicitor, but the lodgers, indifferently portrayed, frequently tread on the heroine's and hero's heels. A few saucy touches and occasional fits of slapstick, accompanied by a catchy signature tune, are about all it can muster. Get out the scissors before it's too late.

Points of Appeal.—Title, stars, slight feminine angle and British label.

Faces in the Dark

Rank. British (A). Featuring John Gregson, Mai Zetterling and Michael Denison. Produced by Jon Penington. Directed by David Eady. Screenplay by Ephraim Kogan and John Tully. Director of Photography, Ken Hodges. Musical Director, Edwin Astley. 7,627 feet. Release not fixed

OFF-BEAT crime melodrama, adapted from a French novel. It's about a tough business man who loses his sight in an accident, but, despite his disability, defeats attempts by his unfaithful wife and unscrupulous partner to liquidate him. The opening reel intrigues, but uneven acting and direction, plus erratic continuity, soon divests it of clarity and punch. As for the twist climax,

it strikes an ironic note yet leaves the audience, as well as the hero, still in the dark. Very moderate British "thriller."

Story.—Richard Hammond, a wealthy and ruthless business man, is blinded while testing a new light bulb. He soon wants to resume work, but his wife, Christiane, insists that he visits Cornwall for a holiday. Christiane, about to leave Richard, is apparently tender and considerate and offers logical explanations why he should sign papers brought by David, his partner. Max, Richard's playboy brother, joins the party, but he and Richard quarrel. Later, Richard learns that Max is dead and has been buried in his (Richard's) name. Many other strange things occur and Richard finally realises that Christiane and David, secret lovers, are conspiring his death. Terrified, Richard tries to escape, but, following an accident, he finds he is in France, not Cornwall. David and Christiane then take him for a ride, but Richard causes the car to plunge into a river and is the only survivor.

Production.—The picture, an amalgam of sex and crime made from a Continental recipe, definitely lacks clarity, body, bouquet and bite. John Gregson overacts and wins no sympathy as the domineering, though sorely afflicted, Richard, Mai Zetterling and Michael Denison make little impact as Christiane and David, and the supporting players are even less effective. The finale is both spectacular and salutary, but by the time it arrives interest has evaporated.

Points of Appeal.—Title, well-known cast, occasional moments of suspense and British label.

Born To Be Loved

British Lion. American (U). Directed by Hugo Haas. Featuring Carol Morris, Vera Vague and Hugo Haas. 6,888 feet. Release March 28, 1960

DISARMINGLY ingenuous comedy drama, titivated with songs. Pivoting on a down-town tenement, it concerns a plain Jane and an elderly Jew whose loneliness is relieved after each sees that the other's prayers are answered. The tale is dipped in molasses, but sincere acting and shrewd direction, to say nothing of realistic low life atmosphere, prevent it from cloying. Good "second."

Story.—Dorothy, a shy bespectacled Christian dressmaker, and Professor Brauner, an elderly Jewish singing teacher, occupy adjoining rooms in an apartment house and reveal their dreams to each other. Dorothy yearns for romance and Brauner would like his old piano replaced by a baby grand. They pray at their respective churches for each other, but also help Providence. Brauner asks Eddie, a young singer, to send Dorothy flowers, and through Dorothy's persuasion Mrs. Hoffman, a wealthy widow, offers Brauner her grand piano. Later Eddie's girl friend lets him down and Dorothy, given beauty treatment at Mrs. Hoffman's expense, catches him on the rebound. As for Mrs. Hoffman and Brauner, they marry so that the former can adopt a baby.

Production.—The picture leaves little to the imagination, but at least the players make the most of their upturned hands. Carol Morris is quite natural as ugly duckling Dorothy, Dick Kallman sings pleasantly as Eddie, and old timers Vera Vague and Hugo Haas do their stuff as Mrs. Hoffman and Brauner. The detail is good and tuneful songs are agreeably rendered during the serving of the cheese-cake, artfully sugared to feminine taste.

Points of Appeal.—Ingratiating tale, versatile team, obvious woman's angle, catchy numbers, keen sense of humour and U certificate.

The 400 Blows

Curzon. French (A). Dyaliscope. Directed by Francois Truffaut. Featuring Jean-Pierre Leaud, Claire Maurier and Albert Remy. 8,460 feet. Release not fixed

PENETRATING and poignant French Dyaliscope child psychology melodrama, with English sub-titles. Set in Paris, it illustrates the case history of a nipper who has all the cards stacked against him from birth and, not surprisingly, finds life anything but grand. The youngster, brilliantly portrayed by Jean-Pierre Leaud, is ingratiating, despite his frailties, and the sympathy he evokes gives the superbly directed play meaning. Outstanding Continental for average, as well as art, houses.

Story.—Antoine Doinel, a 12-year-old living in the poor quarter of Paris with parents who had married so that he should have a name, has trouble at school and plays truant. Later, he sees his mother kissing another man, but is aware that his weak "father" would do nothing even if he knew. Next day, Antoine excuses himself at school by saying his mother is dead. The truth soon comes out, there are violent repercussions and his dithering parents declare he is beyond their control. Antoine runs off and hides in the home of Rene, his friend. The two romp around and Antoine, egged on by Rene, steals a typewriter. They can't sell it and Antoine is caught when he tries to return it. He lands in reform school and receives little sympathy from his mother. Following ill-treatment by the authorities, he escapes, runs across country and keeps going until he reaches the sea.

Production.—The picture, a study of a mischievous, but far from malicious, boy, pushed around by circumstance, doesn't tell a conventional story. It lets the boy's brain do its thinking and the audience draw their own conclusions. The result is one of the best-ever child "profiles." Jean-Pierre Leaud contributes a remarkably natural performance as Antoine, Claire Maurier is true to type as his tartish mother, Albert Remy registers as his vacillating "father," and Guy Decomble scores, as an exasperated teacher. The detail is flawless and the English sub-titles, reduced to a minimum, strengthen continuity.

Points of Appeal.—Human story, superb acting and direction, sly humour, obvious feminine angle and faultless atmosphere.

Lust of the Vampire

Gala. French (X). CinemaScope. Directed by Riccardo Freda. Featuring Gianna Maria Canale, Carlo D'Angelo and Dario Michaelis. 5,929 feet. Release not fixed

BIZARRE French CinemaScope horrific, with dubbed English dialogue. It's about a young journalist who, despite police hostility, solves the mystery surrounding vampirish murders of comely young women. The grisly tale, acted for all and more than it is worth, pivots on a forbidding castle and skeletons in dusty cupboards and dank crypts strengthen atmosphere and help maintain its high blood pressure. It should blanche the cheeks of the ingenuous. Good title gimmick offering, especially for tough joints.

Story.—The Paris populace is alarmed by the discovery of bloodless bodies of murdered girls. Pierre Lantin, a reporter, investigates, but antagonises Chantal, the police officer in charge. Pierre thinks that a castle owned by the influential Duchess Margaret Du Grand holds the secret, but Chantal scoffs. Giselle, daughter of the Duchess, who is believed to be a 100 years old, falls for Pierre, but he scorns her. Actually, the Duchess had loved Pierre's father years before and Giselle turns out to be the Duchess. She had been kept alive and young by a scientist with blood taken from the dead girls. In the end, Pierre spectacularly exposes the Duchess and saves Loretta Robert, an attractive wench, from the scientist's laboratory.

Production.—The picture not only has all the trappings of traditional spooky house stuff, but also eerie clinical asides and a touch of sex. Gianna Maria Canale, aided by some clever camera work, ages and regains her looks convincingly as Giselle alias the Duchess, but Carlo D'Angelo, Dario Michaelis and Renato Tontini are inclined to overact. The very American voices, expertly dubbed, are somewhat incongruous, but, although there is occasional laughter in the wrong places, the overall has it moments.

Points of Appeal.—Title, CinemaSc obvious exploitation angles.

Forgive Us Our Trespas

Films de France. French (X). Dir Robert Hossein. Featuring Marina Vla Vaneck and Gianni Esposito. 7 Release not fixed

STARK French melodrama, with En titles. It concerns young hoodlums w engaged in smuggling, make enemies o quarrel among themselves and ultimatel just deserts at the hands of Custom The tale proves the hard way that crim pay, but it's the audience rather than ward central characters who really tak Ticklish booking, anyway for average

Story.—Truculent adolescents, headed a self important guy, earn a fast smuggling Scotch whisky and Ameri ettes into France. Dedee, victim of a home environment, is Rene's girl and mascot. One day, gypsies encamp near hide-out, and refuse to budge. Salad rival, and his pals carry off a gypsy violate her. The gypsies revenge then Dedee, but Vani, their leader, later her. She decides to join the itiner Salade shoots her. He flees and, during the subsequent chase, is killed. Finally the Customs officers arrive.

Production.—The picture has realistic backgrounds and life-like characters, but its seamy story solves no sociological problems, nor creates much suspense. Marina Vlady, Pierre Vaneck and Gianni Esponsito look their parts as Dedee, Rene and Vani. So do the supporting players. Its English sub-titles are lucid, but, like its competent cast and authentic atmosphere, merely emphasise the film's ugly futility.

Points of Appeal.—Possible exploitation angles.

STRIKE EFFECTS

continued from page 3

to Pay-TV. All previous films released to Pay-TV will be regarded as cinema releases.

UI will also pay into a pension fund and welfare fund, to be jointly administered, 5 per cent. of all actors' earnings with a limitation of 100,000 dollars per actor per picture. Salary levels were also increased and working conditions improved.

Milton Rackmil, president of UI felt that if company presidents were so concerned with the sale of post-1948 films to TV, and since they were aware that it could deal the industry a body blow, why not sign with the ds and then refuse to release any of their prod to TV? There should, he said, be no rel ance on their part to preserve the industry coming to an agreement—especially as the visions of the contract may never be exercis if there is no release to TV.

Earlier this week, though, major ompany presidents were still determined ne to give way.

MPAA president Eric Johnston has ted that the studios would try to obtain pictu for the theatres "to the fullest extent."

He commented before the SAG wit awal of labour: "A strike could damage our dustry— all elements of it—perhaps beyond air. It would be likely that Hollywood w topple from its present eminence to a min position as a scene of motion picture produc Pro- duction would go elsewhere."

MGM has announced plans to cu e effect of the strike. Fixed costs will be lo l where possible, the release of films will be ved to stretch the 18 completed and at han produc- tions will be made abroad where pr e, and as many films as possible will be re d from the post-1948 library.

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SITUATIONS VACANT

BBC has following vacancies in Cardiff: (a) FILM CAMERAMAN, required to shoot sequences both in studios and on location, for all types of output. Applicants must be experienced in operating sound and silent cameras in accordance with highest professional standards and should have experience of filming documentaries and similar subject material. Must be prepared to work on occasion without direction. Ability to drive a car essential. Salary £1,230 (possibly higher if qualifications essential), rising by five annual increments to £1,580 max. p.a. (b) ASSISTANT FILM CAMERAMAN, required to give general assistance to Film Cameramen. Applicants must have a good general knowledge of professional film production and cinematography and have practical experience of various types of cameras. Experience in both interior and exterior work and ability to drive a car essential. Salary £800 (possibly higher if qualifications exceptional), rising by five annual increments to £1,025 max. p.a. (c) ASSISTANT FILM EDITOR, required to assist Film Editors in all matters relating to film editing, including cutting of 16 and 35mm. negatives from cut rushes, marking up and ordering opticals and matching cutting copies. Applicants must have assisted in handling 16 and 35mm. cine films in professional cutting rooms. Salary £800 (possibly higher if qualifications exceptional), rising by five annual increments to £1,025 max. p.a. — Requests for application forms (enclosing addressed envelope, quoting Reference 60G.108, K.W.), and indicating posts applied for, should reach Appointments Officer, Broadcasting House, London, W.1, within five days.

BBC has following vacancies in Bristol: (a) TWO FILM EDITORS. Required to edit both 16 and 35mm. film for all types of output. Applicants must have wide practical experience of film editing (both negative and positive) in accordance with highest professional standards, and be prepared to work with magnetic sound tracks. Must be able to contribute creative ideas affecting the material at their disposal and advise producers on how best to use library material. One post primarily concerned with items for the weekly regional magazine; the other with films and sequences for programmes of all types. Salary £1,095 (possibly higher if qualifications exceptional) rising by five annual increments to £1,370 max. p.a. (b) TWO ASSISTANT FILM EDITORS. Required to assist Film Editors in all matters relating to film editing, including cutting of 16 and 35mm negatives from cut rushes, marking up and ordering opticals and matching cutting copies. Applicants must have assisted in handling 16 and 35mm cinefilm in professional cutting rooms. One post primarily concerned with the weekly regional magazine; the other with films and sequences for programmes of all types. Salary £800 (possibly higher if qualifications exceptional), rising by five annual increments to £1,025 max. Initial appointments may be on grade for promotion starting salary £675 with qualified after a higher grade when fully qualified after a period of training.—Requests for application forms (enclosing addressed envelope, quoting reference 60G.114 K.W.), and indicating post applied for, should reach Appointments Officer, Broadcasting House, London, W.1, within five days.

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BBC Television requires Design Assistants (Scenic Effects), in London to be responsible for making models in papier mache, plaster and other materials, and for devising, construction and operation of scenic effects in studios. Applicants should be able to work in metal, to make working drawings and have an elementary knowledge of electrical work, optics, chemistry and pyrotechnics. Successful candidates will be expected to work on some assignments entirely on their own, and in conjunction with Designers (Scenic Effects) on others. Salary £935 (possibly higher if qualifications exceptional) rising by five annual increments to £1,185 max. p.a. — Requests for application forms (enclosing addressed envelope and quoting Reference 60G.110 K.W.) should reach Appointments Officer, Broadcasting House, London, W.1, within five days.

FOREWOMAN wanted for film repair department. Also a Driver/Packer required.—Write or phone Renown Pictures Corporation, Ltd., 99, Oaklands Roads, Cricklewood, N.W. (Gladstone 6725.)

ASSISTANT Librarian required for film library. West End district. — M., Box 587, Kinematograph Weekly.

SITUATIONS VACANT (contd.)

BBC requires Television Designer in Cardiff to undertake artistic and practical design of sets, set dressings, furniture and properties for television productions and to advise producers on matters of set design. Applicants must have ability of a high standard together with professional experience in television, film or theatre worlds. Quick and accurate drafting, knowledge of scenery construction and accurate colour perception essential. Salary £1,230 (possibly higher if qualifications exceptional), rising by five annual increments to £1,580 max. p.a. — Requests for application forms (enclosing addressed envelope and quoting Reference 60G.109 K.W.), should reach Appointments Officer, Broadcasting House, London, W.1, within five days.

SHIPMAN and King Cinemas, Ltd., have vacancies for experienced Managers. — Applications, with copies of references, should be made to Wellington House, 125 Strand, W.C.2.

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TRANSLATIONS

TRANSLATIONS of technical accuracy. —Export Development Productions, Ltd., 122, Wardour Street, W.1.

CEA BRANCH REPORTS

—continued from page 6

that under the wording of the new conditions the exhibitor could be held liable for any unmatured contracts while the cinema was closed.

Attention was directed to a paragraph in a letter from Mr. Pinkney, that if any members were placed in the position that unless they signed the conditions they would be unable to obtain films, "they should do so but make it clear that in giving their signature the same is subject to any discussions which subsequently take place between the renter and the CEA."

Ticket protest

SHEFFIELD.—At last week's meeting, members decided to protest to head office against clauses in the new standard renting contract, described by one member as "dictatorship."

Coun. Harold S. Gent, chairman, said that except for some items the contract was much on the lines of the previous one, but he objected to that regarding tickets in page 4, sub-paragraph E: . . . that they should be retained in the safe custody of the exhibitor for at least 28 days.

Coun. Gent said that they were asking exhibitors to carry out their own investigations and more or less classifying them as felons. There was no doubt a lot of cumbersome tickets would have to be stored unnecessarily. He thought they should support the protests of the Yorkshire branch.

S. Kirkham asked what would be the position if the renters found the tickets destroyed? Coun. Gent said that exhibitors kept cashiers' returns and had accounts audited and auditors checked tickets at times to see that they followed in sequence.

If exhibitors could sufficiently satisfy auditors and the Customs and Excise it should be adequate to satisfy the KRS.

Mr. Kirkham said that Customs and Excise were not so much concerned with the tickets. Exhibitors paid on the reader. It was an argument that in the case of Automaticket machines there was no point in keeping tickets.

Keeping tickets for 28 days would be a curse. They would need 28 pegs to keep them on. If put into a carton they would need much sorting out. There should be some differential. Some exception should be made in the case of Automaticket machines. Where printed tickets were sold from a book they should be kept until such time as the collector called round and took them.

Miss Peggy Blaskey objected to paragraph F, page 4, that exhibitors must not let anyone in without renters' permission.

Mr. Thatcher said he thought the KRS was trying to rule everything in the film industry.

AIC objections

LIKE the CEA, the AIC has agreed to accept the KRS's new Standard Conditions on the understanding that the society will be willing to discuss alterations later: but members need not sign any documents sent them by individual renting companies, it was pointed out when the association's council of management considered the subject at its meeting last week.

Deciding to ask members to discuss the document at branch level and report back to the council, it was mentioned that objection would be raised to a number of points.

Clause 25, under which renters agree not to authorise the televising of a film within three months after the last day of the licence period, would be strongly opposed. "Three months is ridiculous. It ought to be 20 years," protested A. Andrews.

After members had described the document as "abominably one-sided and in favour of the renter all the time," president Harry Mears said he hoped that, in view of the KRS promise to hold discussions later, the changes they wanted would be gained by friendly persuasion.

PRS.—Discussing the question of their agreement with the PRS, the council decided to take its claim for the same discount as the CEA—7½ per cent.—to a tribunal.

Ashbourne auction

THE Elite and Empire cinemas, Ashbourne, Derbyshire, which form a monopoly in the market town, together with two shops, will be sold by auction as going concerns with contents in two lots at the Irongates Hotel, Derby, on Tuesday, March 29, at 3.30 p.m.

Outline planning permission has been granted for light industrial development in connection with the Empire. Auctioneers are Harris and Gillow of Wardour Street and W. S. Bagshaw and Sons of Ashbourne.

'Constable' earnings

ANGLO'S latest in the "Carry On . . ." series, the Peter Rogers production "Carry On Constable" has maintained the fine start it made in the West End at the Plaza cinema, and on the first ABC circuit pre-release dates.

At the Plaza, during the second weekend of showing, the film took just as much money at the box-office as on its first great weekend, when it took more than any previous "Carry On" picture.

On pre-release, at the first six ABC circuit situations "Constable" has finished the week to colossal figures claims Anglo.

TRADE SHOWS

March 14:
Guns Over The Timberland. Warner-P... Alan Ladd. Warner Theatre. 10.30 a.m.
Five Shorts. (Magic Mineral; Beaut... nd the Beach; The Running Jumping and... nding Still Film; Journey to the West ... ubilant Africa.) British Lion. Own Theatre. ... p.m.

March 15:
Jesse James' Women. Regal. Corne... heatre, Soho Square. 2.30 p.m.
Texas John Slaughter. Walt Disney. T... Tryon. Studio One. 10.30 a.m.
Six Shorts. (Clog Dance; Ceylon ... enture; Britain's Sporting Heritage; Story ... Sand; Railroaders; Australian Colour Di... No. 7.) MGM. Own Theatre. 10.30 a.m.

March 16:
Vice Raid (X). It's Thrilltime; Seve... Stories. United Artists. Own Theatre. 10.30 a.m.
Home From the Hill. MGM. Robe... Mitchum. Own Theatre. 10.30 a.m. and 2.30 p.m.

March 17:
The Adventures of Huckleberry Finn. MGM. Tony Randal. Own Theatre. 10.30 a.m. and 2.30 p.m.

MANCHESTER

March 14:
Cover Girl Killer. Eros. Deansgate. 10.30 a.m.

March 15:
Let's Get Married. Eros. Deansgate. 10.30 a.m.

March 16:
A Woman Like Satan. United Artists. Theatre Royal. 10.45 a.m.

March 17:
Never So Few. MGM. New Oxford. 10.30 a.m.
Blood and Steel. 20th Century-Fox. Theatre Royal. 10.30 a.m.

March 18:
The Angry Silence. British Lion. Theatre Royal. 10.45 a.m.

LATE EXTRAS (LONDON)

March 10:
The Third Voice. 20th Century-Fox. Rialto. 3.40 p.m.

March 11:
Jackpot. Grand National. Willia... Hartnell. Hammer. 10.30 a.m.

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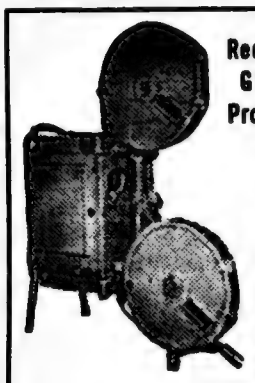

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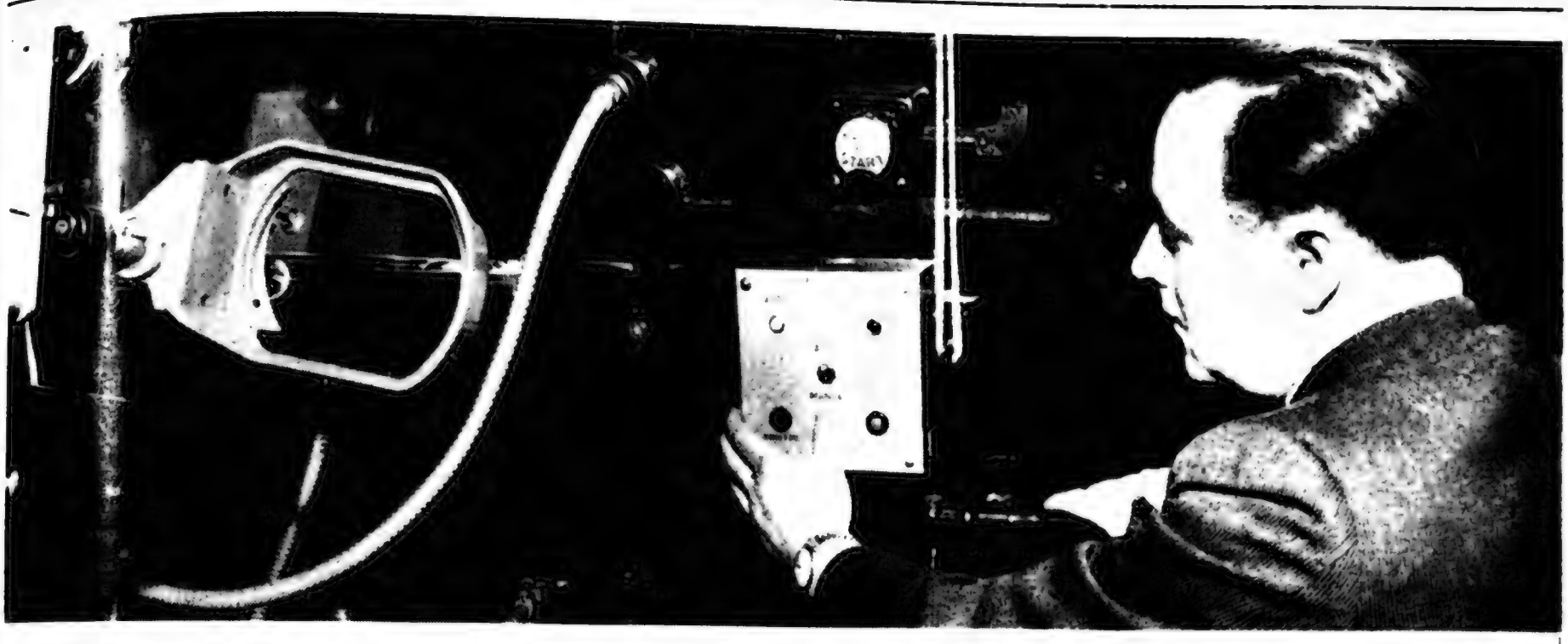


The press-button age in projection

MAKING THE POINT

Eric Kay, chief projectionist at the Regent, Keighley, Yorks, starts up the show: all he has to do is to press the button

WORLD industry as a whole is embracing automation as a means of greater efficiency. In keeping with this, the British cinema industry is leading the way with its wide acceptance of Projectomatic as an aid to modern film presentation

A recent survey shows that this trend is in keeping with the acute awareness of exhibitors that today's patrons have a right to expect faultless showmanship.

Projectomatic, manufactured by the GB-Kalee Division of Rank Precision Industries, Ltd., is now installed in 200 cinemas throughout Britain which vary in size and type from city centre houses to news theatres and small independents.

Current users include: Granada Theatres, Ltd.; Star Cinemas (London), Ltd.; the J. Brennan Circuit; Jacey Cinemas, Ltd.; the Sack Hyde Circuit; Cheshire County Cinemas, Ltd.; The Circuit Administration, Ltd.; Essoldo Circuit Control, Ltd., and the Circuits Management Association, Ltd.

This British invention, the large model of which performs automatically the main functions during a continuous film performance, provides the projectionist with a "robot" assistant, with this work taken off his hands he can pay closer attention to accurate focusing and adjustments to compensate for variations in the film. He can ensure consistent light valuation and pay attention to dramatic sound effects. In short, he can indulge in showmanship.

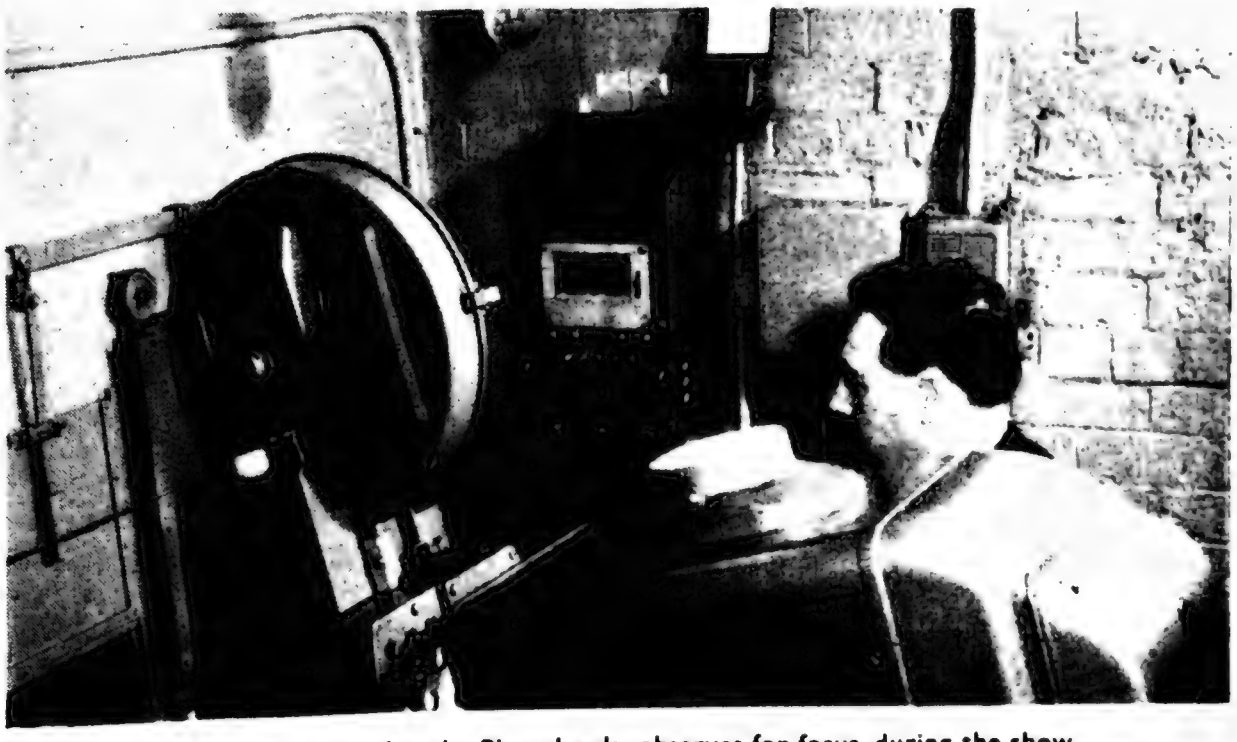
The actual functions that can be performed by Projectomatic, according to the type installed, are: Start and stop projector motors; strike and extinguish arcs; open and close dowsers; change-over of picture and sound (single track optical or multi-track magnetic); start and stop non-sync. motor; amplifier system—sound-on-film to non-sync. and vice versa; open and close curtains; dim footlights and houselights through a reactor dimmer; operate screen masking for three aspect ratios.

In addition, a colour selector system can be fitted, giving facilities for pre-selection of various combinations of three-colour circuits or houselights.

The Model "O," designed to meet the Home Office Regulations, 1958, No. 1530, performs the following operations automatically throughout the programme: Strikes the arc and starts projector motor; change-over of both picture and sound (optical and magnetic); switches off outgoing arc and projector motor.

It operates an alarm system which gives audible warning at selected points if any abnormal technical conditions should arise in the projection room.

Many of the cinemas have installed Xenon



Colin Peaker, chief at the Plaza, Leeds, observes for focus during the show

lamps with Projectomatic, thus freeing their operators from the chore of renewing carbons and gaining greater efficiency.

Projectomatic will operate all leading makes of sound reproducers, projectors and arc lamps. It is approved in the United Kingdom for use with the Gaumont-Kalee, BTH, RCA and Westrex reproducer systems.

How is this automation working out in Britain? What are the reactions of owners, managers and projectionists? A recent review of a cross-section of installations provided some of the answers.

Derek Eckart, a director of Star Cinemas (London), Ltd., summed up: "The combination of Projectomatic and the Xenon lamp represents the finest development in the industry for ensuring faultless presentation."

Combination

The Regent, in Keighley, Yorkshire, is an example of one of his company's cinemas where this combination is in action. It is a medium-sized town cinema seating 785. It is equipped with Gaumont-Kalee "12" projectors, Xenon arcs and Projectomatic "O."

The manager, Sydney Smith, is conscious that today's audiences are increasingly critical—not only of the films but of the presentation.

"For good films we get good houses," he said. "And we are very alive to the fact that these days presentation must be absolutely slick. In this regard Projectomatic is 100 per cent. successful."

Chief projectionist Eric Kay makes another point: "With Projectomatic running half the job I can concentrate on showmanship. I like to be free to control such things as music between trailers, changing the colour of the footlights and so on without feeling harassed while I'm doing it."

Another Star cinema, the Plaza, Leeds, is equipped with a drum model Projectomatic, Gaumont-Kalee 21 projectors and Xenon lamps.

Here the chief projectionist is Colin Peaker, who describes Projectomatic and the Xenon arc as "ideally matched."

"One great advantage," he said, "is that I can leave an assistant in the box while I attend to cueing the film, checking batteries, small rewiring jobs and the like."

Manager of the Plaza, Mr. Davey, reported: "We have had no complaints about presentation since we installed Projectomatic—but quite a few compliments."

Satisfaction

Jack Marsden, chief at the Wicker, Sheffield, controls a box equipped with Westar projectors, Westrex sound, Projectomatic "O" and Xenon lamps. He expressed satisfaction with the reliable efficiency of his automatic "assistant."

"I find it a tremendous advantage to be able to cue the film up to the last two frames—and it doesn't take any longer," he said.

James Brennan, head of the J. Brennan Circuit, reported "complete satisfaction" with Projectomatic. "It's a great success," he said.

One of his cinemas, the Empire, Oldham, was the first in the country to have the Model "O" installed. The manager, Jack Smith, and his chief, George May, were unanimous in declaring "100 per cent. better presentation."

Jacey Cinemas, Ltd., has installed the Model "O" in two Birmingham cinemas. Manager of the Cinephone, Ronald Catton, was satisfied that it provided slicker presentation and therefore a better service to the public.

On the latter score, Jacey Cinemas has really set about studying public requirements. The Cinephone has been decorated and furnished with an eye to the patrons' comfort. A notable amenity is the snug, soft-lit restaurant that has an informal "club" atmosphere.

At the Tatler, Birmingham, Projectomatic "O" is doing a full day's newsreel duty and Jacey Cinemas has recently installed it in its modernised London news theatre, Charing Cross Road. This is the first Model "O" installation.

While the trend towards automatic is growing in Britain, GB-Kalee rep special model is being prepared for overseas immediately. The press-bu international.

Jack Marsden, chief projectionist of the Wicker, Sheffield, says that he finds it a tremendous advantage to be able to cue up the last two frames, without wasting any extra time

George May, chief projectionist at the Empire, Oldham, inserting a carbon pellet into the . . bon arc

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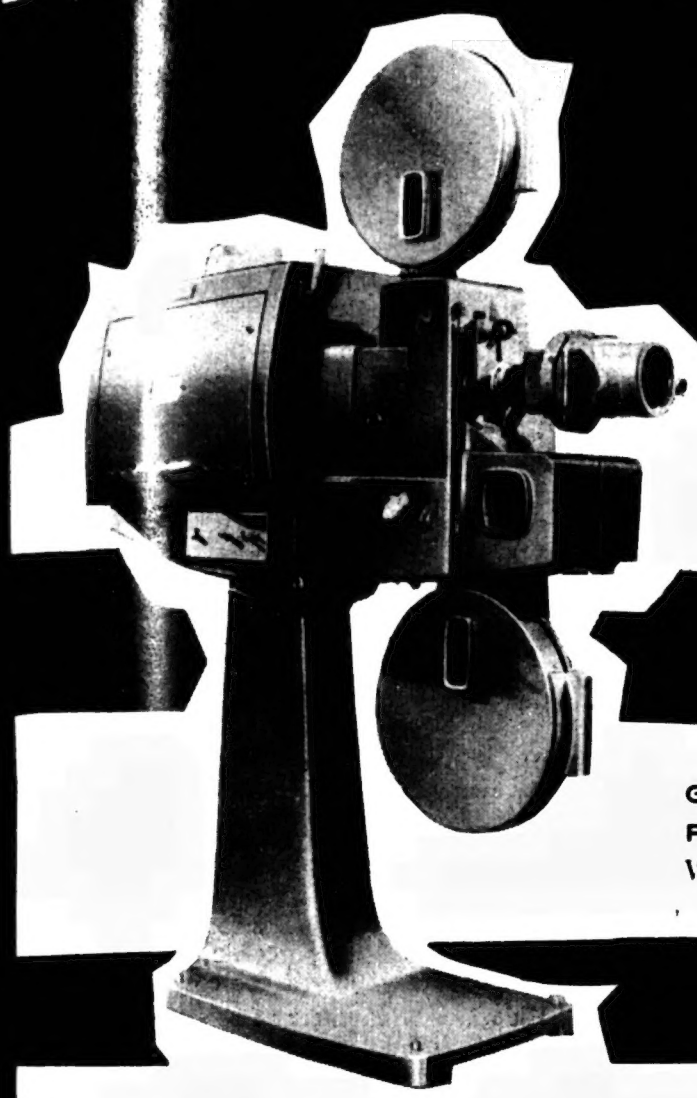

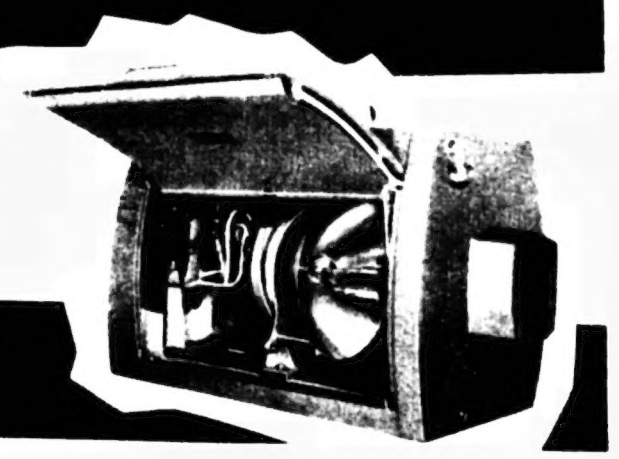

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Talking TECHNICALLY

IT is heartening that at the present time such a fine theatre as the Odeon, Harlow (described last month), should be opened: to a technician it is refreshing to reflect that it has been built as a cinema rather than a theatre.

The stadium type of auditorium is, as Sidney Swingler has often pointed out to me, the most comfortable for a cinema, and is more economical to operate than a circle type of house. It has the technical advantage that the projection room can be so placed as to give practically a level throw—at the Odeon actually two degrees rake.

Another feature of the legitimate theatre, which it is to be hoped has gone for ever, is the proscenium. At the new Odeon attractive curtains fill one's angle of vision, and draw back to just the required width of picture.

The projectors are, of course, Philips 70/35-mm. Multi-purpose, and I need hardly say they projected a superb picture at the opening. It is obviously a wise move to install in any modern theatre projectors capable of showing the pick of the product.

\+ + +

THE Philips FP20S projector is just completing a year's run at the ABC, Preston, and the other day I asked Nick Mole, ABC engineer, his opinion of the projector.

He told me that, once it had got over its teething troubles (these were the first two machines to be installed in any cinema in the world), he had never known a projector which gave less trouble and needed so little maintenance. In particular, the 23 deg. rake at Preston has no effect whatever upon the projector or the lamp, whereas with an arc projector it would, of course, have meant a pretty heavy bill for arc mirrors.

The tiny discharge lamp has a rated life of 33 hours, but Mr. Mole finds it is more. (Frank Durban, of Brockliss, tells me that Philips has found an average life of 45 hours.) Generally, failure is due not to the electrodes, as had been expected, but to the quartz envelope. Across the 1-mm. wall of the quartz tube there is, of course, an enormous temperature gradient between the heat of the 800-watt discharge and the cooling water, and either cracking or devitrification seems to be the general cause of failure.

Periodically the green panel on the projector turns red, and the projectionist knows the lamp has gone. However, Mr. Mole is perfectly satisfied that the running cost is well below that of an arc lamp of the same light output.

Since the Preston installation two more installations have been completed, at the Queen's, Bayswater, and the Plaza, Port Talbot, and many more are, I understand, in hand.

\+ + +

A FELLOW member of the BKS, G. D. Madahar, of the Punjab, asks my assistance in securing a relaxation of the Punjab regulations concerning the projection room.

According to the official interpretation of these regulations, it is, he says, not permitted to place seating at either side of the enclosure, above or below it. This regulation seems to be carrying caution to extremes.

I sent Mr. Madahar a copy of the British regulations and told him that, in a number of cinemas, notably in London the Empire and the Dominion, a projection room has been built in the centre of the stalls; such an arrangement would, I am sure, have been quite permissible, with certain precautions, if nitrate film were to be shown, but in these days of safety film there is no possible justification for such stringency as the Punjab authorities demand.

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THE report on the discussion at the recent BKS Open Forum, has elicited several letters not entirely complimentary towards the renters. Kevin Savage, of Salford, comments on Bert Ellis's request that film damage should be reported to the renter:

"At our cinema we report all the damage mentioned, and all they have to say is, 'Never mind, it will be all right.' Here is another instance of a couldn't-care-less attitude among renters: not long ago we received a copy of a film with no leaders at all on any of the reels, we reported this matter and the dispatch manager said we could have some leaders if we called in for them; my associate went to collect some, to find they had none in stock, so one of the employees ripped half-a-dozen or so off another film that was lying in stock."

At this BKS meeting Peter Haddon, of the Grand, Ramsey, gave me a remarkable assortment of mutilation cuttings. Frank H. Abell, of the Ritz, Lutterworth, near Rugby, writes:

"Peter Haddon and myself have a great deal in common. I remember one instance where every part of the feature had change-over cues consisting of 'I LOVE YOU' with one letter on each frame. The slogan in those days was, 'Raise the standard, use the dots,' but to some characters it read: 'Erase the standard, abuse the dots,' and I am sorry to say there are those among us who are still doing just that.

"Another idiot used the audible method, he scratched a series of lines across the track about fifty feet from the end of a reel, so that wherever he was in the theatre something very much like a burst of machine-gun fire warned him of an approaching change-over."

I have occasionally wondered how these mutilation fiends give vent to their lustful desires when they are running Projectomatic. Do they disfigure the film with big scratches just for the hell of it?

\+ + +

MEMBERS of the one-time Guild of Projectionists will remember Jack Johnson, a prominent member. He has since the war been managing in the Middle East, and a few days ago dropped in to tell me of his experiences, which included being in Cairo during the Suez episode. He is now in the projection department of the BBC.

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SINCE the days when the open-slot switch became illegal, there has been little advance in the design of switchgear. In particular, few switches provide space for the insertion of heavy cables without awkward bends.

This seems to be a point studied in the design

A 30A triple-pole and neutral GEC Hidutac switchfuse with rotary operation

of a new GEC range of switchgear. Known as "Hidutac," they are intended only for AC, having no quick-break; there is space in the housing above and below the porcelain, and the neutral terminal can be removed for ease of wiring.

"Hidutac" switchgear is made in three ratings, 15, 30 and 60 amps., and in four types: single-pole and neutral, double-pole, triple-pole, and triple-pole and neutral. They are claimed to be capable of breaking loads of eight times the rated capacity, and safety is assured by all contacts being enclosed in porcelain.—R.H.C.

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In many cinema cafés there is [hope] for modernisation by means of luminous ceilings, which is the subject of another chapter. Other modern developments dealt with are the electronic control of motors, servo systems, [per]sonics, and magnetic amplifiers.

The previous material on motors, [light]ing and heating is as invaluable as ever. An important development to which attention is directed is the connection of earthing wires to the neutral of the supply, which is surely more certain than the haphazard earthing connections so general.

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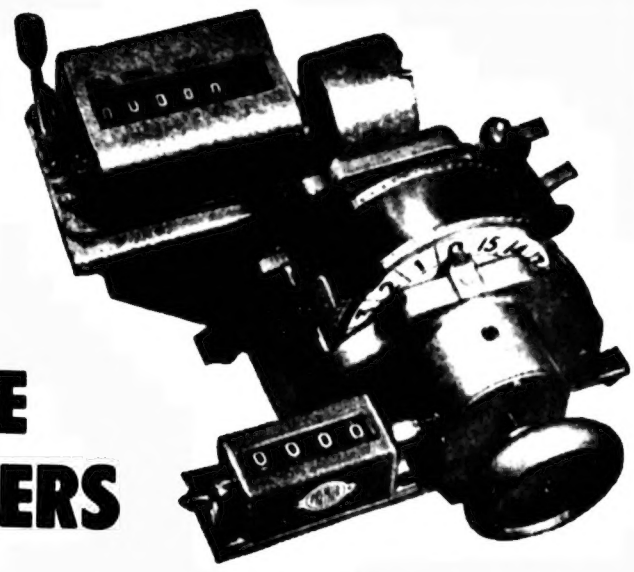

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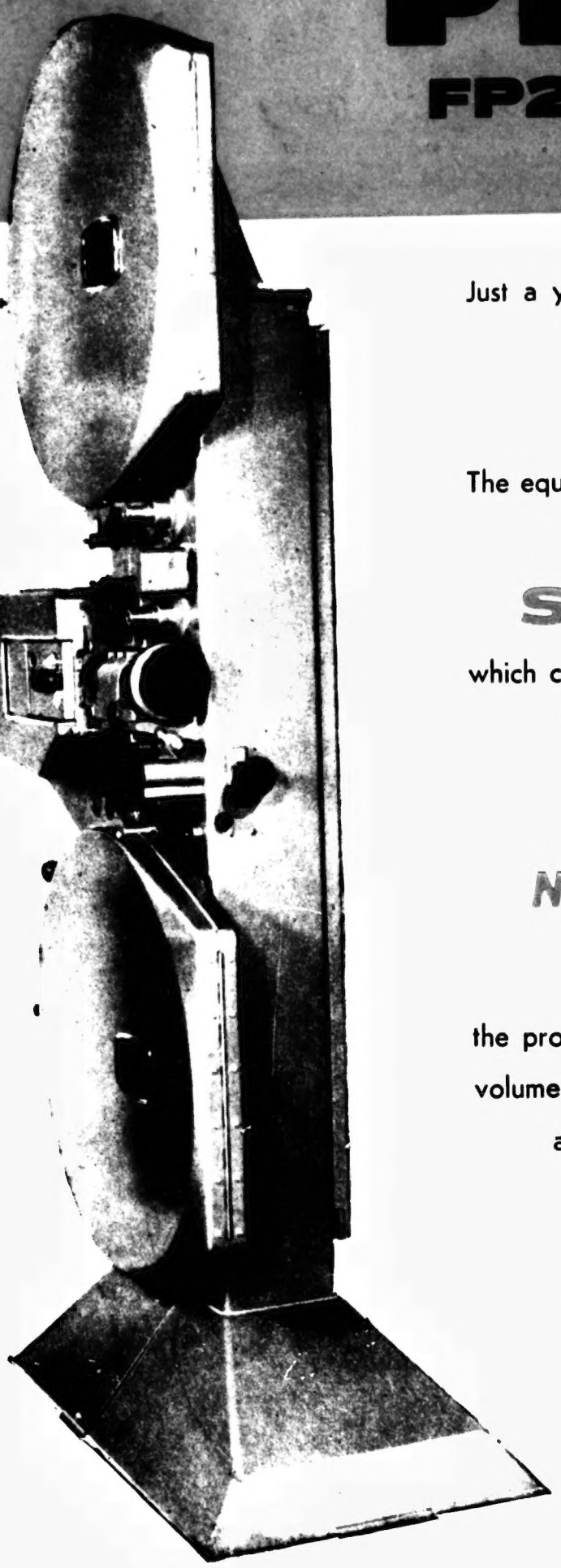

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